

# Even more reasons to visit the definitive and best exhibitions in textiles!

If you are passionate about stitching, knitting, quilting, crafts or any other form of textiles, then you will have The Knitting and Stitching Show firmly marked in your diary!

The Knitting and Stitching Show is the definitive stitching exhibition, staged in Birmingham, London, Dublin and Harrogate. Galleries of work from leading international textile artists and groups with over 350 exhibitors selling unique products and specialist supplies. Over 100 workshops and masterclasses to get you started - inlcuding new for this year Artists in Action in the Working Studio.

New features just confirmed include The Hyperbolic Crochet Coral Reef a large scale handmade replica of the real thing! A woolly celebration of the intersection of higher geometry and feminine handicraft, and a testimony to the disappearing wonders of the marine world.

Up-Front's collection of Altered Art Bras - not only a feast for the eyes, but also in support of Breast Cancer Awareness. From tea cups and saucers to Indian inspired shisha mirrors, each piece is a complete work of art in itself. (NEC only)

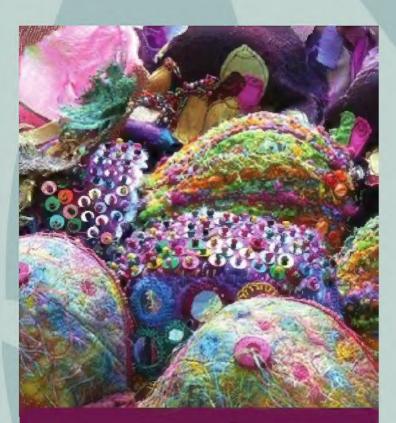
Aranya Natural Dye Project is a marvel of the human spirit. Located in Munnar India, the project has the support of Tata Tea Ltd, the largest tea company in the world. Behind the success of Aranya are physically challenged young adults, from the families of Tata Tea's own workers. See how they use tea waste and other natural plants and roots to create wonderful dyed fabrics from nature. (AP only)

Full details of all featured artists, workshops, masterclasses and ticket prices are on our website www.twistedthread.com









### **Mark Your Diaries**

The Knitting and Stitching Show NEC, Birmingham 11 Sep - 14 Sep

The Knitting and Stitching Show Alexandra Palace, London 9 Oct - 12 Oct

The Knitting and Stitching Show RDS, Dublin 30 Oct - 2 Nov

The Knitting and Stitching Show Harrogate, International Centre 20 Nov - 23 Nov

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Welcome

We have lots to keep you busy this month, with 13 brand-new and exclusive patterns from some of our very favourite designers such as Liz Lovick and Martin Storey as well as a whole host of features and articles.

n page 80 you'll learn the magic loop knitting technique and that you can use for this issue's Walking Cable socks (pg 38). At the same time as learning how to be brave enough to take scissors to your knitwear with our feature on steeking (pg 42).

There is something for everyone in this issue, from small to large projects, from

simple knits to more time consuming heirloom pieces. We've reviewed some of the best new books for you on page 24.

As ever with YARN Forward magazine we only have 10 pages of advertising and all of

our ladies' designs include sizes 30–50 inch bust. We're really excited about the content this month and hope that you will be as well.

Kerrie & Lou

#### Featured Contributors



Martin Storey
Martin is well known for
his designs for Rowan,
take a peek inside his
creative space on pgs
54-7 or knit his gorgeous
sweater on page 18.



Liz Lovick
Liz is a prolific knitter and designer, living in the beautiful Orkney islands.
This month she teaches us to cut our knitting! Turn to pg 42 now.



Subscribe

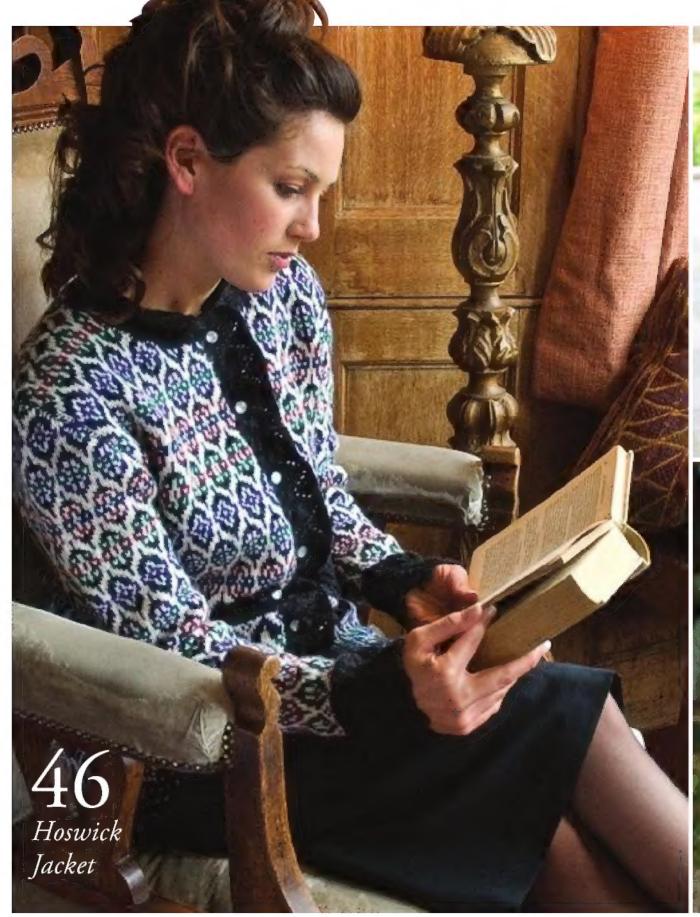
Vickie Howell
Vickie is the host of US
TV's Knitty Gritty and
author of many knitting
books too numerous to
mention here. See her
caterpillar patter on pg 90.

### KAL MEDIA AND THE PLANET

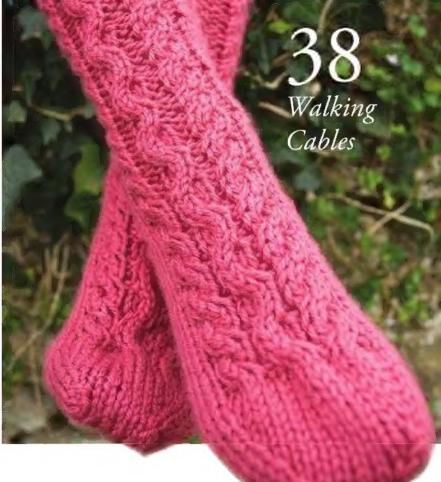
KAL Media is committed to helping preserve our environment for generations to come. That is why your copy of Yarn Forward Magazine is printed on 50% recycled paper and will never be sold on the newsstand in a polythene bag. Also to compensate for the new paper that we do use, we will make a donation to a tree-planting scheme for each 10-issue subscription that is taken out.



Contents







# **PATTERNS**

- 06 Apple Strudel
- 18 Trellis Cable Sweater
- 26 Cable Yoke
- 38 Walking Cables
- 46 Hoswick Jacket
- 66 Rose Red
- 76 Breakfast Set

- 86 Flotsam
- 90 Caterpillar
- 80 Hippy chic
- 94 River

Cottage

Warmers





# 14 Photographing Yarn

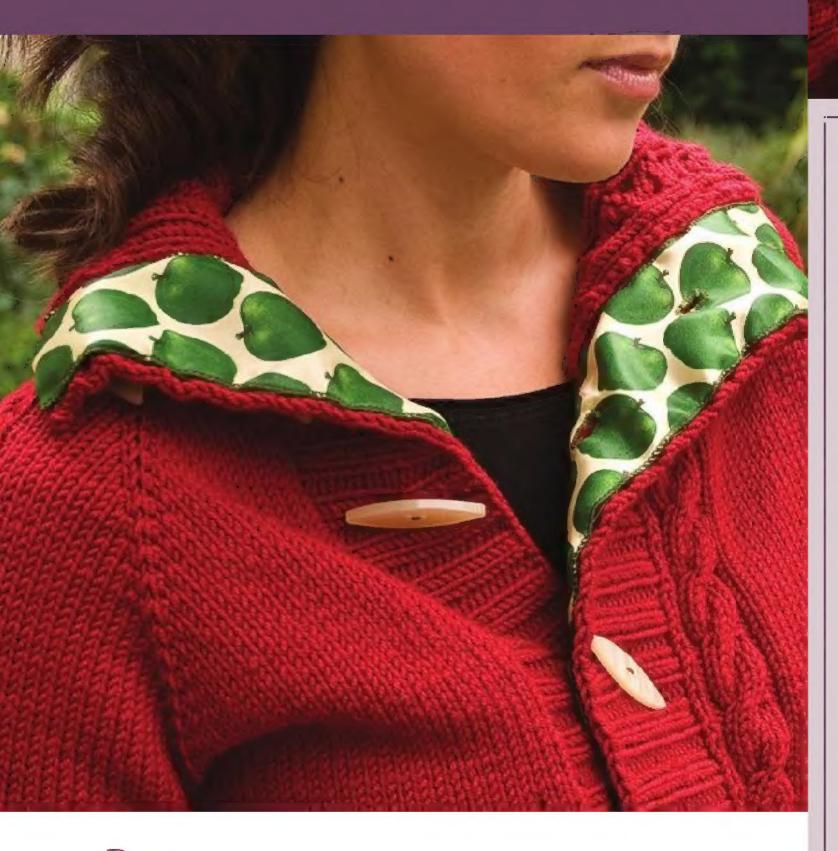
32 Plastic Fantastic

**FEATURES** 

- 34 Freeform Crochet
- 36 Woolfest
- 42 Steeking
- 58 Knit Library
- 58 Knitted Art
- 70 Sarah Dallas Profile
- 80 Magic Loop

# EVERY ISSUE

- 12 Things We Like 12 24 15 54 16 62 1
- high fibre
- 12 Things We Like
- 24 Book review
- 54 Inside Studio
- 62 Back Issue
- 82 Knitting on the Net
- 84 Subscribe
- 89 Knitting Abbreviations
- 98 Tales from a Yarn Shop
- 100 Next month



# Pattern

#### **NECK**

Cast on 88 sts.

Set-up row (RS): k2, p2, k6, p2, (k2, p2) 3 times, pm (left front), (k2, p2) 3 times, pm (left sleeve), (k2, p2) 8 times, pm (back), k2, p1, k6, p1, k2, pm (right sleeve), (p2, k2) twice (right front). Work ribbing as established, keeping k6 panel in st st for 5 more rows.

Next row (RS) k2, p2, C6B, p2, (k2, p2) 3 times, SM, (k2, p2) 3 times, SM, (k2, p2) 8 times, SM, k2, p1, C6F, p1, k2, SM, (p2, k2) twice.

Maintaining ribbing as established, and crossing cables every eighth row as shown in previous row, work until collar measures 6in, 15.5cm or desired length.

# Pattern...

#### **DIFFICULTY**

Intermediate

#### YARN MAKE UP

Debbie Bliss, Rialto Aran, 100% merino

#### **NOTIONS**

5mm (US8) needles
Darning needle
Waste yarn
7 x ½in, 1.5cm buttons
54in, 144cm of ½in, 6.5cm ribbon
for facing
Sewing thread

#### **TENSION**

Work 18 stitches and 26 rows to measure 4x4in (10x10cm) in st st using 5mm needles.

#### **MODEL WEARS...**

Skirt supplied by Alica Kertezova designs, kerteszova@mac.com. Boots and t-shirt model's own.

### Yarn Alternatives

SAVE

Cygnet, Wool Rich Aran

SPEND

Rowan, Pure Wool

SPOIL YOURSELF

Lorna's Laces, Shepherd Worsted

# Size and yarn guide

Bust	30	32	34	36	38	40	42	44	46	48	50	in
	76	81.5	86.5	92	97	101.5	107	112	117	122	127	cn
Actual bust	34	36	38	40	42	44	46	48	50	52	54	in
	86.5	92	97	101.5	107	112	117	122	127	132.5	137.5	CI
Yarn needed												
Debbie Bliss, Rialto Aran, 50g/80m/87yrd, shade 18	11 balls	12 balls	12 balls	12 balls	12 balls	13 balls	13 balls	13 balls	14 balls	14 balls	15 balls	
Total meters	880	960	960	960	960	1040	1040	1040	1120	1120	1200	
Total yards	957	1044	1044	1044	1131	1131	1131	1131	1218	1218	1305	

Knitting Pattern – Apple Strudel

**BEGIN RAGLAN SHAPING** 

Next row (RS) switch to st st, maintaining the purled borders on the cabled panels.

Row 1 of raglan shaping \*k to 1 st before marker, kf&b, SM, kf&b. Repeat from \* for all markers, k to end of row. Row 2 p to end.

Repeat rows 1 and 2 until yoke fits under the wearer's arms OR until there are 68 (72, 76, 80, 86, 90, 94, 100, 104, 108, 112) sts between markers for Back section.

#### SEPARATE SLEEVES

Work to first marker. Using darning needle and waste yarn, slip all sts between first and 2nd marker to waste yarn. Remove 2nd marker. Work all sts to 3rd marker (it will seem a little loose at first but this will firm up after a few rows). Slip all sts between 3rd and 4th marker to waste yarn. Remove 3rd marker. Work to end.

#### **BODY**

Continue in st st, maintaining cable panel on Left Front as established, until top of waist (usually around the bottom of the ribcage) is reached OR 4in, 10cm of body have been worked from underarm. Don't be afraid to adjust the length of the body here – it will help to give an improved fit for your shape. If no waist shaping is desired, work in pattern as set until garment measures 4in, 10cm less than desired length and follow instructions for hem. For waist shaping, follow directions below.

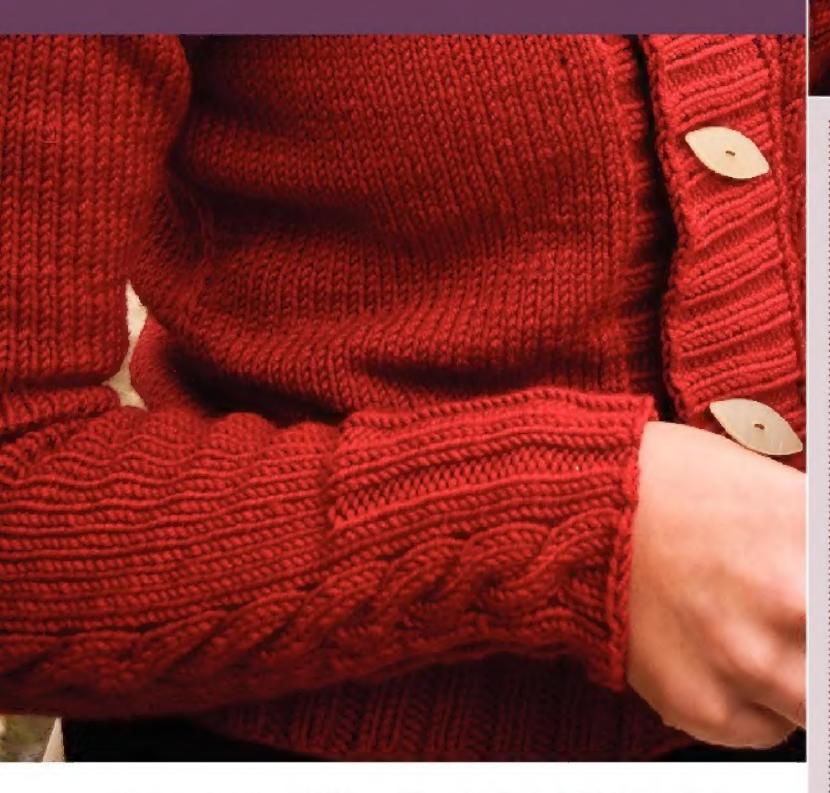
# WAIST SHAPING (OPTIONAL)

Decrease row (RS) work to 2 sts before marker, ssk, sm, k2tog, work to 2 sts before next marker, ssk, sm, k2tog, k to end.

Work 2in, 5cm straight.

Increase row work to 2 st before marker, M1 left, sm, M1 right, work to 1





st before next marker, M1 left, sm, M1 right, k to end.

Repeat increase row 1 (1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2) more times every 12 (12, 8, 8, 8, 8, 8, 8, 8, 8, 8) rows.

Work in pattern until piece measures 18 (18¼, 18½, 18.¾, 18¾, 19, 19, 19½, 19½, 19½, 19½)in, 46 (47, 47, 48, 48, 48, 49, 49, 50, 50)cm.

#### HEM

Maintaining cable, work in k2, p2 ribbing for 4in, 10cm or to desired length. Cast off loosely.

#### SLEEVES

Using DPNs, a short circular needle or magic loop (see page 80), pick up sleeve sts from waste yarn and PM for start of round.

Work 4 (8, 8, 8, 8, 8, 8, 8, 8, 8, 8) rounds in pattern as set.

Decrease round: k2tog, work to 2 sts before marker, ssk.

Repeat decrease round every 17 (15,

15, 16, 16, 16, 16, 16, 17, 17, 17) rounds 6 (7, 7, 7, 7, 7, 7, 7, 7, 7, 7) more times. 34 (38, 38, 42, 42, 46, 46, 50, 50, 54, 54, 58) sts remain for cuff.

Work until sleeve measures 18¼ (18.5, 18¾, 19, 19¼, 19½, 19¾, 20, 20¼, 20½, 20¾)in, 57 (57, 58, 58, 59, 60, 60, 61, 62, 62, 63)cm. Work cuff as follows for 4in, 10cm:

**Size 30in** k1, (p2, k2) 3 times, work panel, k1.

**Sizes 32in and 34in** p1, k2, (p2, k2) 3 times, work panel, (k2, p2) 3 times, k2, p1.

**Sizes 36in and 38in** k1, (p2, k2) 4 times, work panel, (k2, p2) 4 times, k1.

**Sizes 40in and 42in** p1, k2, (p2, k2) 4 times, work panel, (k2, p2) 4 times, p1.

Sizes 44in and 46in k1, (p2, k2) 5 times, work panel, (k2, p2) times, k1.

Sizes 48in and 50in p1, k2, (p2, k2) 5 times, work panel, (k2, p2) times, p1. Cast off all sts in pattern.

# Pattern...

# SPECIAL ABBREVIATIONS FOR THIS PATTERN

C6F slip next 3 sts to cable needle, hold to front, k next 3 sts on needle, k sts from cable needle.

C6B slip next 3 sts to cable needle, hold to back, k next 3 sts on needle, k sts from cable needle.

## SPECIAL ABBREVIATIONS FOR THIS PATTERN

C6F slip next 3 sts to cable needle, hold to front, k next 3 sts on needle, k sts from cable needle.

C6B slip next 3 sts to cable needle, hold to back, k next 3 sts on needle, k sts from cable needle.

#### CONSTRUCTION

This cardigan is worked in one piece from the neck down, with no seams to sew apart from attaching the woven facing.

See our magic loop feature on pg 80 for a way to work this cardigan using one long circular needle.



## Pattern – Apple Strudel

#### **FINISHING**

#### **BUTTON BANDS**

As evenly spaced as possible, pick up 144 (144, 148, 148, 148, 148, 148, 152, 152, 152, 152) sts down left front. Work (k2, p2) rib for 2in, 2.5cm or width of ribbon intended for facing.

Cast off loosely in pattern.

Repeat for Right Front, working (k2, p2) rib until button band measures 1in, 2.5cm. Evenly space out and mark positions of intended buttonholes, placing top button ¾in, 2cm from caston edge and bottom buttonhole 1in, 2.5cm from cast-off edge.

On next RS row, work 3-st buttonholes as follows: work to stitch where buttonhole starts, \*work next stitch and cast off one stitch, repeat from \* until 3 sts have been cast off.

Next row (WS): Work to start of buttonhole and cast on 4 sts using backwards-loop method. Slip 4th stitch on to left needle and k2tog with this stitch and next stitch on left needle. Repeat for each buttonhole. Work in pattern for further 1in, 2.5cm

and cast off loosely in pattern.

RIBBON FACING

Pin or tack ribbon into place, making sure knitted fabric is stretched to a comfortable position. Sew down ribbon on Left Front using herringbone stitch.

On Right Front, tack ribbon in place and mark position of buttonholes on ribbon. Undo a little of the tacking at a time to reveal one buttonhole. Cut hole and work buttonhole stitch around hole, bringing thread through ribbon and just behind knitted buttonhole. This prevents the ribbon from fraying and secures the ribbon to the knitting. Repeat for each buttonhole. When all buttonholes have been worked, sew down the edges of the ribbon using herringbone stitch as before.

Sew on buttons and block if desired.



# The Charts

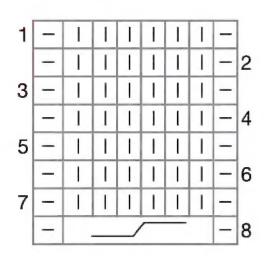
#### **Button-band cable**

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#### Key

[	k on RS, p on WS
-	p on RS, k on WS
	C6F
	C6B

#### Sleeve cable



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# Things we like...

Here's just a selection of our favourite knitting and crochet related items that we're sure you'll love too.





Pearl McPhee (the yarn harlot) at the I Knit London show in September, this is one of her latest books which is a brilliant collection of knitting words and wisdom. www. yarnharlot.ca

**These new knitting pattern books** from Sublime are both beautifully styled and full of gorgeous patterns. www. sublimeyarns.co.uk. Check out our yarn forward blog (www. yarnforwardmagazine.wordpress.com) for photos of a gorgeous daisy slipper we made.





These yarns from High fibre are knitted on a machine before being felted and wound into balls or skeins to knit with. www.highfibredesign.co.uk



# Seeing your knitting in the best light

Kirsty Hogan gives us the lowdown on yarn photography.

hether you're going to put photos online, or simply want a visual record of your work, the ability to create eye-catching photographs of your fibrey goods is an essential tool in your bag of knitting tricks.

It might be a simple stash shot to make you feel happy inside, or you could be involved in the more serious endeavour of promoting your hard-worked knitting designs, your latest finished object or your own handspun or hand-dyed yarn. Either way, a beautiful image of your knitting or yarn is the best way of creating interest and presenting your labours in the best light, whether on knitting blogs, Flickr accounts or the ever-addictive Ravelry.

One of the main points to stress is that great things can be achieved without necessarily spending the monthly grocery budget on an expensive new camera. A digital SLR camera with a full range of lenses is a great piece of technology and will give you excellent results – but today's point and shoot cameras combine the advantages of being pocketsized with image quality that is more than sufficient for posting photos online. The secret of success is in remembering a few essential steps and following them up with some photo-editing know-how.

#### No Flash Required

That handy little bulb is not your friend, no matter how convenient!

Flash should be used rarely, if ever. It makes colours look odd, overexposing items in the foreground so

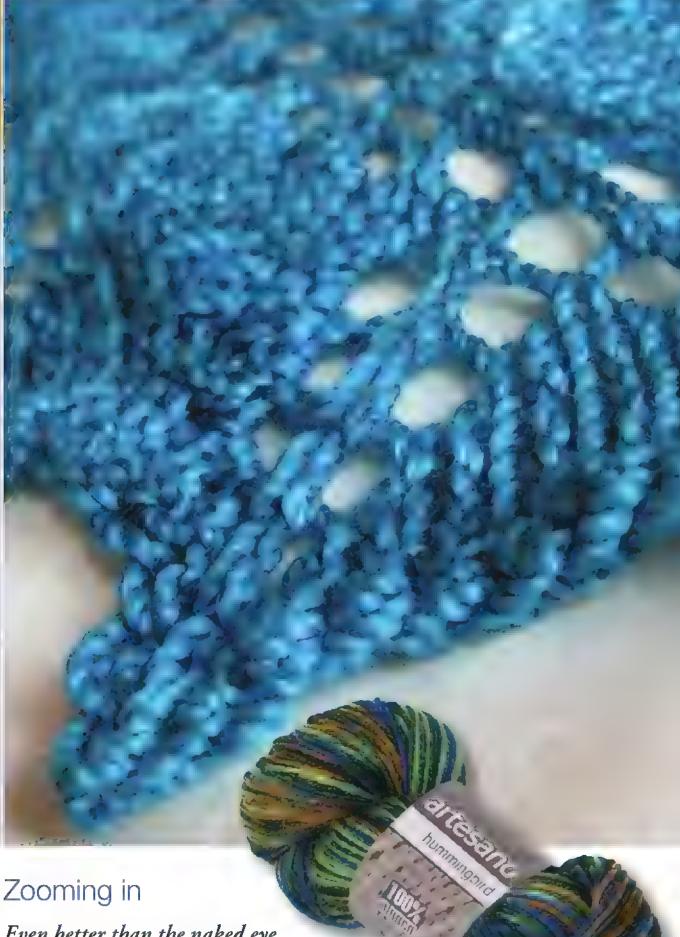
they resemble white blobs and generally creating an unnatural 'sheen' on yarn and foreheads alike. Find the button on your camera to switch it off and create or find your own light.

If you live in a light-challenged environment, or only get a short amount of quality daylight in the winter, you can purchase 'daylight' bulbs which are made from transparent blue glass and can be fitted to your normal household lamps to create something akin to an outside sky. It helps to have more than one light illuminating your subject matter to avoid shadow – two or three desk lights can work well for small-scale photography.

A little pop-up tent with light diffusing white nylon walls creates a lovely, softly illuminated environment for yarn shots in mid-winter inside, or for sunny days outside. The exception to this is when you are recording a lace pattern or perhaps a cable knit, or anything with detail you'd like to emphasise you might want to encourage a little shadow here to bring forth an appealing texture in your final shot.

It helps to have more than one light illuminating your subject matter to avoid shadow, two or three desk lights can work well in this situation.





#### The 'right' light

#### Dealing with the sun's shadow

In general, sunny days will create harsh dark (or even black) shadows and nasty overexposed areas (the dreaded 'white spots') where you should be seeing rich colour or subtle tonal variations. One solution is to shoot only on overcast days. Another is to assemble your subject matter in the shade of a building, under an umbrella or somewhere of similar light.

Experimentation is the key here to finding where in your garden/conservatory/home provides the gentle light you need. One exception to this rule is the 'blue sky shot'. The eye can often be drawn to photos of people, shawls or sheep in which there is the ambience of a 'happy summer' featuring a blue sky and yes lots of bright sunshine! For example, an action shot of crazy dancing on the beach with a beautiful lace knitted shawl fluttering in the warm wind – anything which is taken at some distance can benefit from the sun's rays and a blue sky.

#### Even better than the naked eye

It's likely that you will want to take more than one picture of your knitting. Different angles - the front and back, over the shoulder and a flat shot - are crucial for revealing the fit of knitted garments. But one kind of photo which tends to wow viewers and is admired as a thing of beauty in itself is the close-up. See how that little bit is in focus and the rest fades away into ethereal suggestiveness? You've seen the effect and you covet it - so how do you achieve it with the equipment you have?

Without a camera sporting a separate detachable macro lens, you can use your 'simpler' point-andshoot camera to get a similar result by selecting the macro option (if you have it) and tweaking the results later in photo-editing software. The camera will tell you how near it can get while maintaining focus and you will need either an extremely steady hand, a solid prop to lean on or a tripod to capture that

#### (Above)

Lack of flash helps to show off a yarn's texture.

#### (Top right) Colours are vibrant.

(Top left) Once mastered the close-up shot is stunning.

perfect focus patch in the final result. The images will then need some critical editing to emphasise your main point of focus or create one if your camera is struggling with the close-up.

#### Creating 'Interestingness'

#### Background, and how to pretty it up.

You can use anything from around the house or garden as props. Textures hidden in the home (wicker, leather, glass), bed sheets and rugs for a sweeping background (patterned or plain), nature's bounty (twigs, grass, flowers) - anything, in fact, which will add a bit of interest in the background other than the unwashed dishes from last night...

Reflect on the colour of your subject and choose a contrasting, complementary or neutral backdrop (a colour wheel can help you identify the right shade). Drape and assemble your interesting things around and about your subject. Don't worry at this stage about what will be included in the final crop. You just don't know until you see the results, and they might surprise you.

#### **Editing**

#### Let the tweaking commence.

Almost all photographs can be improved by a little editing. To give yourself as many options as possible in the final cut, begin by taking many shots from different angles so you have plenty to choose from.

Shoot with the maximum mega pixels your camera allows so there will be no resultant loss of image if you want to crop just a small portion of a photo. Also, take pictures with a larger background than you think you will need - again, this will give you more choice in placing and rotating the crop to suit your needs.

A great tool for enhancing photographs is Adobe Photoshop Elements 5.0 – a free trial is available from the adobe.com website. The basic features of this software are well worth mastering and can be learnt after a just few sessions:

#### **CROP**

Takes out the bits you don't want and the space that doesn't add anything. Don't forget to try twirling your cropping box - you can flip the photo horizontally or vertically or rotate with abandon to see what's best.

People crop differently and with practice you will discover your own personal style. A good guideline is simply to stop when the picture feels right.



It is my firm belief that no photograph cannot be improved by a little editing

sitting atop your original image. By making your changes to this see-through layer, the data from the original image below is left untouched. For the purposes of uploading smaller images to the web, we can leave this option aside, but it's the approach to take if you want to print your beauties on a large format or show off a full-sized image on Flickr.

The short-cut version is to select 'Adjust Lighting' from the drop down 'Enhance' menu at the top of your screen in the editing suite and tinker with the sliders. Changes made this way will apply equally to the whole image. Crucially, you can change the lightness or darkness of small areas of the image by selecting the dodge/burn tool (either a white hand or what looks like a black magnifying glass on the bottom of the left hand tool bar). If you've never used this feature, you're in for a treat as you learn to control the impact of your images.



The easy way to remember how it works is that the white hand will darken and the black magnifying glass will lighten. For example, select the white hand, adjust the brush to any of the soft round brushes, make the pixel size something you can comfortably see, set the range to 'shadows' and the exposure to something low (mine is set to 8%) and rub your image to gradually darken all shadows exactly where you want to.

Using the black magnifying glass and selecting 'highlights' in the range box will make all your highlights pop just where you want them. Essentially, this is a selective contrast option for your focal points extremely useful for adding that extra zing.

#### ADJUST COLOUR

After editing

To emphasise a lush colour, increase the saturation a couple of points - but not so much as to change the actual appearance of the subject, or you may find that your images look fake. Find this option in the drop down 'Enhance' menu (Enhance>Adjust Colour>Adjust Hue/Saturation).

#### ADD BLUR:

So now on to the magic of selecting one area to be in focus and the rest a dreamy blur! There is a 'marquee tool' (a selection tool) in your left hand toolbar which will appear as either a dotted circle or square. Choose it, enter 100-200 in the box called 'Feather', ensure mode is 'normal' and drag across your image to select the areas you wish to keep in focus.

To blur the edges just a bit, drag right across the image to make a rectangle slightly smaller than the picture frame, then click Select>Inverse. You will notice that everything but your selected area is surrounded by 'marching ants'. Choose Filter>Blur>Gaussian blur and see how furry it gets! Adjust the degree of blur by moving the slider.

The same technique can be used to create a dark halo (sometimes called a 'vignette') around your image edges. Follow the instructions for adding blur, but at the final step choose Enhance>Adjust Lighting>Shadows/Highlights and play with the sliders to darken your edges.

#### **Express Yourself**

These suggestions cover just a small selection of what you can do to enhance your images with Adobe Elements there is much more to be explored, especially within the area of creating layers. With knowledge of layers you can create subtle montages of several images and expand your artistry with ever more innovative yarn eye-candy.

The best final product is something which fits your own sensibilities. If you like a humourous approach, you might choose to make your lounging dog into your muse. If your preference is for sinuous lines, the compositions you find

satisfactory might often have diagonals and an even spread of light and shade.

Nature lovers might enjoy the pattern of trees and lace knitting silhouetted against the sky. Opting for a restrained palette will make texture the star, and using horizontal lines with everything else zooming off into a gentle neutral background will create zennish calm.

Think of the 'buddy icons' we use to identify ourselves online: the bedraggled kitty with the funny phrase, the lush favourite knit or the colourful handspun yarn. In an online world, the images we create are increasingly more important than the words we use when it comes to deciding how we'd like the world to see us. O

(Above)

The Blur tool in action from Adobe **Photoshop** Elements

Before editing

(Left)

Lighting effects from Adobe Photoshop Elements





# Size and yarn guide

Chest	36-40	42-46	48-52	in
	91.5-101.5	107-117	122-132	cm
Actual chest	461/2	56½	63½	in
	118	143	161	cm
Length of neck to waist	26	28	29	in
	66	71	73.5	cm
Yarn needed				
Rowan Pure Wool DK 50g/125m/137yrd, shade 010	19 balls	25 balls	30 balls	
Total meters	2375	3125	3750	
Total yards	2603	3425	4110	

# Pattern...

#### **DIFFICULTY**

Experienced

#### YARN MAKE UP

100% superwash wool

#### TENSION

Work 34 sts and 30 rows to measure 4x4in, 10x10cm in body cable pattern using 4mm (US6) needles.

#### NOTIONS

A pair 4mm (US6) needles A pair 3.75mm (US5) needles 1 cable needle

## SPECIAL ABBREVIATIONS FOR THIS PATTERN

C6F slip next 3 sts on to a cable needle and hold in front of work, k3 then k3 from cable needle

Cp6F slip next 3 sts on to a cable needle and hold in front of work, p3 then k3 from cable needle

C6B slip next 3 sts on to a cable needle and hold at back of work, k3 then k3 from cable needle

#### THANKS TO

Mel Howes for knitting the sample.

# Yarn Alternatives

SAVE

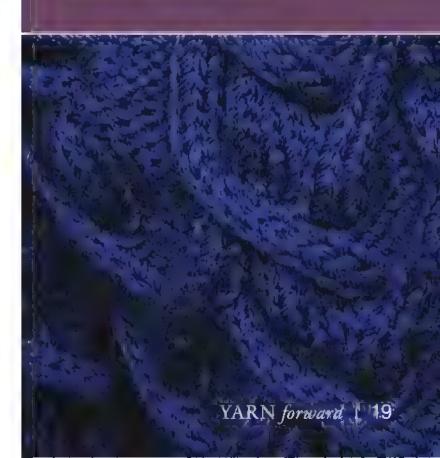
Cygnet, Wool Rich DK

SPEND

Rowan, Pure Wool DK

SPOIL YOURSELF

Blue Sky Alpaca, Sport Weight



# Pattern

#### **BACK**

Using smaller needles, cast on 198 (234, 270) sts.

Work Edge Cable:

**Row 1** (RS) p3, k12, \*p2, k2, p2, k12, repeat from \* to last 3 sts, p3.

Row 2 (WS) k3, p12, \*k2, p2, k2, p12, repeat from \* to last 3 sts, k3.

**Row 3** p3, C6B, C6F, \*p2, k2, p2, C6B, C6F, repeat from \* to last 3 sts, p3.

Row 4 As row 2.

Row 5 As row 1.

Row 6 As row 2.

Work in pattern for 22 more rows, ending on row 4 of Edge Cable.

Change to larger needles and work Body Cable:

**Row 1** (RS) p3, k6, C6B \* p6, k6, C6B, repeat from \* to last 3 sts, p3.

**Row 2** k3, p12, \*k6, p12, repeat from \* to last 3 sts, k3.

**Row 3** p3, k3, C6B, k3, \*p6, k3, C6B, k3, repeat from \* to last 3 sts, p3.

Row 4 k3, p12, \*k6, p12, repeat from \* to last 3 sts, k3.

**Row 5** p3, C6B, k6, \*p6, C6B, k6, repeat from \* to last 3 sts, p3.

Row 6 k3, p12 \*k6, p12, repeat from \* to last 3 sts, k3.

**Row 7** p3, k12, \*p3, C6F, k9, repeat from \* to last 3 sts, p3.

Row 8 \*k3, p15, repeat from \* to last 18 sts, k3, p12, k3.

Row 9 p3, \*k12, Cp6F, repeat from \* to last 15 sts, k12, p3.

**Row 10** k3, p12, \*k3, p15, repeat from \* to last 3 sts, k3.

**Row 11** p3, k12, \*p3, Cp6F, k9, repeat from \* to last 3 sts, p3.

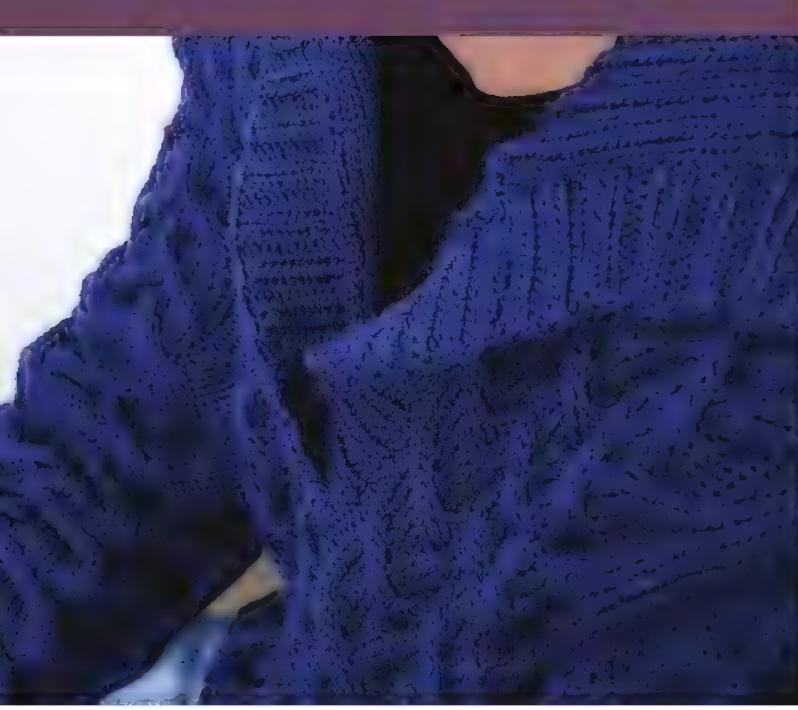
Row 12 k3, \*p12, k6, repeat from \* to last 15 sts, p12, k3.

Work in cable pattern until piece measures 17 (18, 18½)in, 43 (46, 47) cm from cast-on edge, ending with RS facing for next row.

#### SHAPE ARMHOLES

Cast off 10 sts at the beginning of the next 2 rows. 178 (202, 220) sts remain.





Decrease 1 st at each end of next 6 rows, then every other row 6 times, then every fourth row 3 times.

Continue in pattern until piece measures 25½ (27½, 28½)in, 65 (70, 72.5)cm, ending with a WS row.

#### SHAPE NECK AND SHOULDERS

Cast off 14 sts at the beginning of the next 2 rows (120 sts).

**Next row** (RS) Cast off 14 sts, work in pattern to last 18 sts on right hand needle. Turn and work on these stitches only.

**Next row** Cast off 4 sts, work in pattern to end (14 sts).

Next row Cast off remaining 14 sts. With RS facing and remaining sts on needles, rejoin yarn and cast off the first 56 sts. Work other side as shown above, reversing shaping.

#### **FRONT**

Work as for back to armhole shaping.

#### **SHAPE NECK**

Next row (WS) Work 93 (111, 129) sts in pattern, (p2tog, p1) 4 times, work in pattern to end. 194 (230, 266) sts remain.

**Next row** (RS) Cast off 10 sts, work in pattern until 83 sts remain on right-

hand needle, turn work and continue on these sts only.

Place remaining sts on holder.
Work until piece measures 5½in,
16.5cm from beginning of neck
shaping, working armhole shaping as
for back.

**Next row** (RS) Cast off first 15 sts. Decrease 1 st at left neck edge every row 4 times.

Decrease 1 st at neck edge every other row 6 times.

Work until piece measures 25½ (27½, 28½)in, 65 (70, 72.5)cm.

Work shoulder shaping as for back.

When left side is complete, return sts on holder to needle and with RS facing, cast off first 8 sts and work in pattern to end.

Next row (WS) Cast off first 10 sts, work in pattern to end. 83 sts remain. Continue to work Right Opening, Armhole, Neck Slope and Shoulder as for left side, reversing shaping.

#### SLEEVES (MAKE TWO)

Using smaller needles, cast on 90 (108, 108) sts.

Work 28 rows in Edging Rib pattern. Change to larger needles and begin



## Knitting Pattern - Trellis Cable Sweater



body cable pattern. Maintaining 5 (6, 6) repeats of cable panel, increase 1 st each end every 6 rows 7 times, then 1 st each end every 8 rows 10 times. Continue until piece measures 19 (20, 20½)in, 48 (51, 52) cm.

#### SHAPE SLEEVE CAP

Cast off 10 sts at the beginning of the next 2 rows.
104 (122, 122) sts.

Decrease 1 st each end every row 5 (9, 9) times, 1 st each end every other row 6 times, 1 st every 4 rows once, 1 st each end every other row 7 (7, 9) times, 1 st each end every row 8 (13, 10) times. Cast off 7 sts at beginning of next 2 rows.

Cast off all remaining sts.

FINISHING AND COLLAR Join shoulder seams.

#### COLLAR

With RS facing and using smaller needles, pick up 40 sts up right neck slope, 46 sts from back neck, and 40 sts down left neck slope. 126 sts.

Row 1 (WS of body facing, RS of collar) k2, \*p2, k2. Repeat from \* to end of row.

Row 2 p2, \*k2, p2. Repeat from \* to end of row.

Continue in rib pattern until collar measures 3½in, 9cm from picked up edge, ending with RS of Collar facing for next row.

Cast off all sts in pattern.

#### **COLLAR BANDS (BOTH ALIKE)**

With RS of collar (WS of Body) facing and using smaller needles, pick up 28 sts along row-end edge of collar, between beginning of neck shaping and cast-off edge of collar.

Row 1 (WS) k3 \*p2, k2. Repeat from \* to last st, k1.

Row 2 k1, p2 \*k2, p2. Repeat from \* to last st, k1.

Continue in k2, p2 rib pattern for a further 10 rows.

Cast off all stitches in pattern.

#### **RIGHT BAND**

With RS of body facing and using smaller needles, pick up 44 sts up right front opening edge, from base of front opening to collar pick up row.

Work in k2, p2 rib pattern for 12 rows.

Cast off all sts in pattern.

#### LEFT BAND

Work as for right band, picking up sts down left front opening edge.

#### FINISHING

Join ends of collar bands to ends of front bands at neck edge.

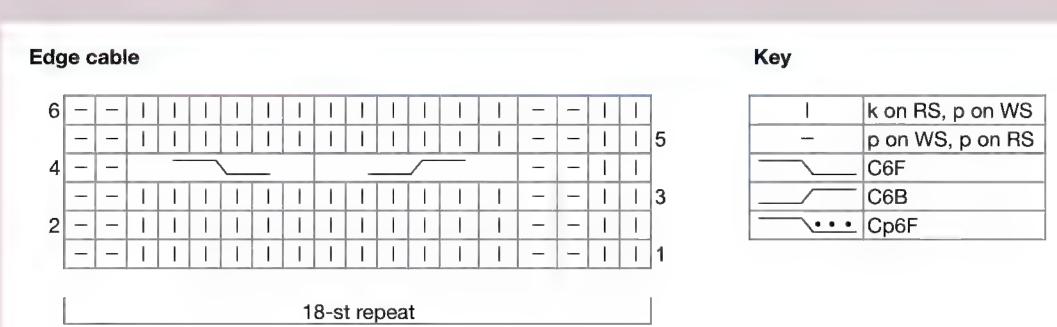
Sew row-end edge of right band to cast-off sts at base of front opening, then sew row-end edge of left band in place behind right band.

Set in sleeves.

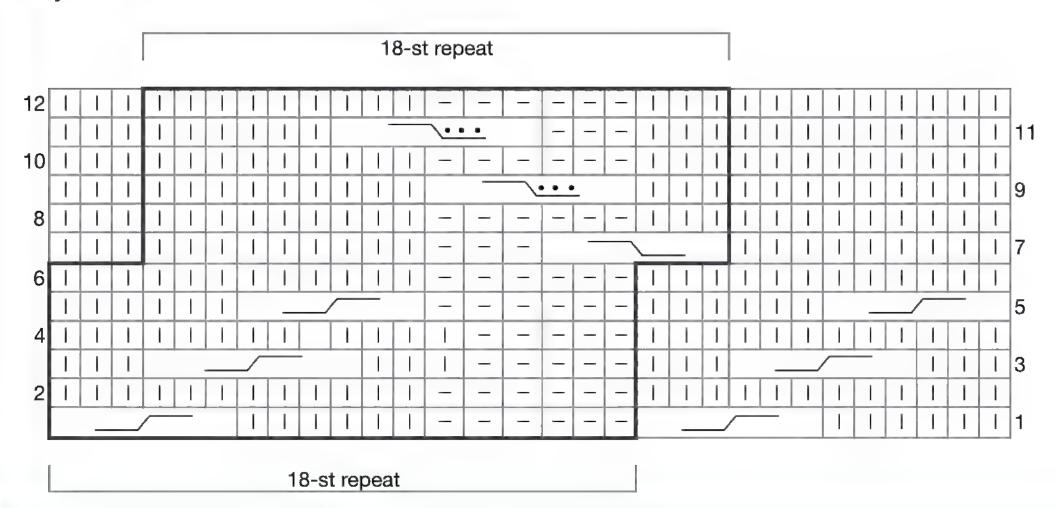
Join underarm and side seams. Block if desired.



# The Charts



#### **Body cable**



# Book reviews

What's on the bookshelves of the Yarn Forward team at the moment? Here are four titles that we wanted to tell you about...

#### Crochet Blocks in a Box

Luise Roberts

\$19.95 • St Martin's Griffin

This collection of patterns comes in a fantastically portable format - perfect for the carry-along projects which it includes. Little postcard-sized patterns are laminated to withstand the roughest project bag and tucked away in an A5sized box.

The front of each card features generous colour photos of the crochet stitch pattern or block design, with clear and concise instructions (English-style) on the back. Ranging from traditional geometrics to quirky pictures, there are also a few striking idea for embellishment.

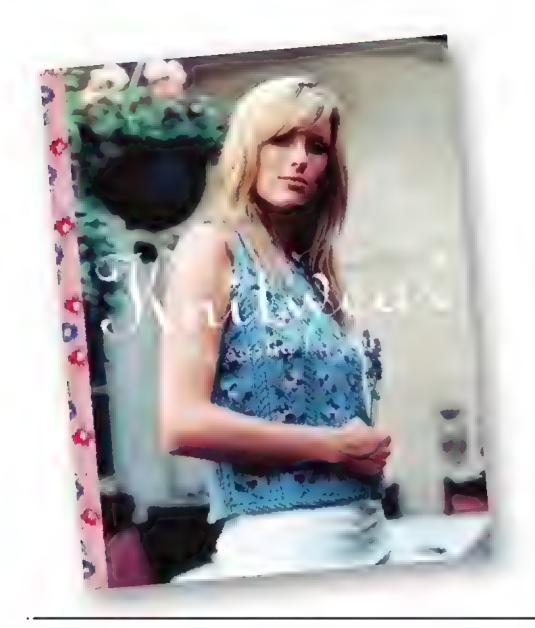
The box of blocks is a great way to increase your crochet repertoire, and a handy resource for creating your own blankets and throws. An accompanying booklet offers ten 'recipes' to get you started. KA

5 Lotus

ISBN-13: 978-18610-8519-1

which it includes.





Knitwear Sasha Kagan £13.99 · GMC

Sasha Kagan's trademark style of bold floral intarsia is an aquired taste, but for fans of the designer this new collection offers a great range of her bright botanical designs on a selction of beautifullyshaped garments and accessories.

The patterns are easy to read and the charts are large and clear. The designs are organised into categories, making the book easy to browse - but separating the main images from the patterns is an inconvenience when working from them.

The sizing is frustrating too: most are written for 32-40in bust, with six going to 44in and some ending at just 35in. But with its beautiful layout, Knitwear just about overcomes its limitations. KA ISBN-13: 978-03123-7150-0

#### **Vintage Hearts and Flowers**

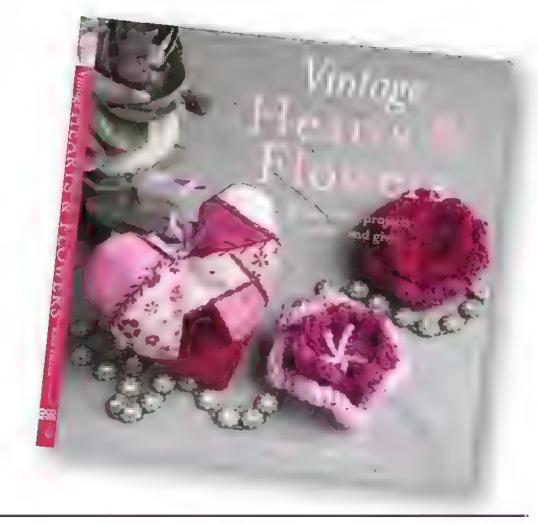
Kate Haxell £8.99 • Cico

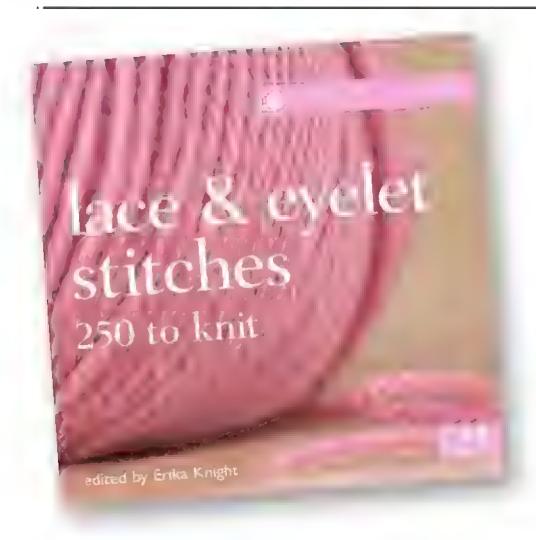
Kate Haxell combines knitting, sewing and crochet to create charming bouquets of textiles which will appeal to most knitters with some knowledge of other crafts.

The design and layout of the book are lovely, and the patterns are quick and simple to execute, making it a useful companion when you want to create a handcrafted gift. You could also use it as a basis for fetching centrepieces or garlands for the home.

Kate has previously written guides to customisation, and this book is a great resource for individualising your outfits: many of the designs would make delightful brooches or could be sewn to a felted bag for a dash of fifties-style feminity. KA

ISBN-13: 978-19060-9420-1





#### Harmony Guide, lace and eyelet stitches

Erika Knight £14.99 · Anova

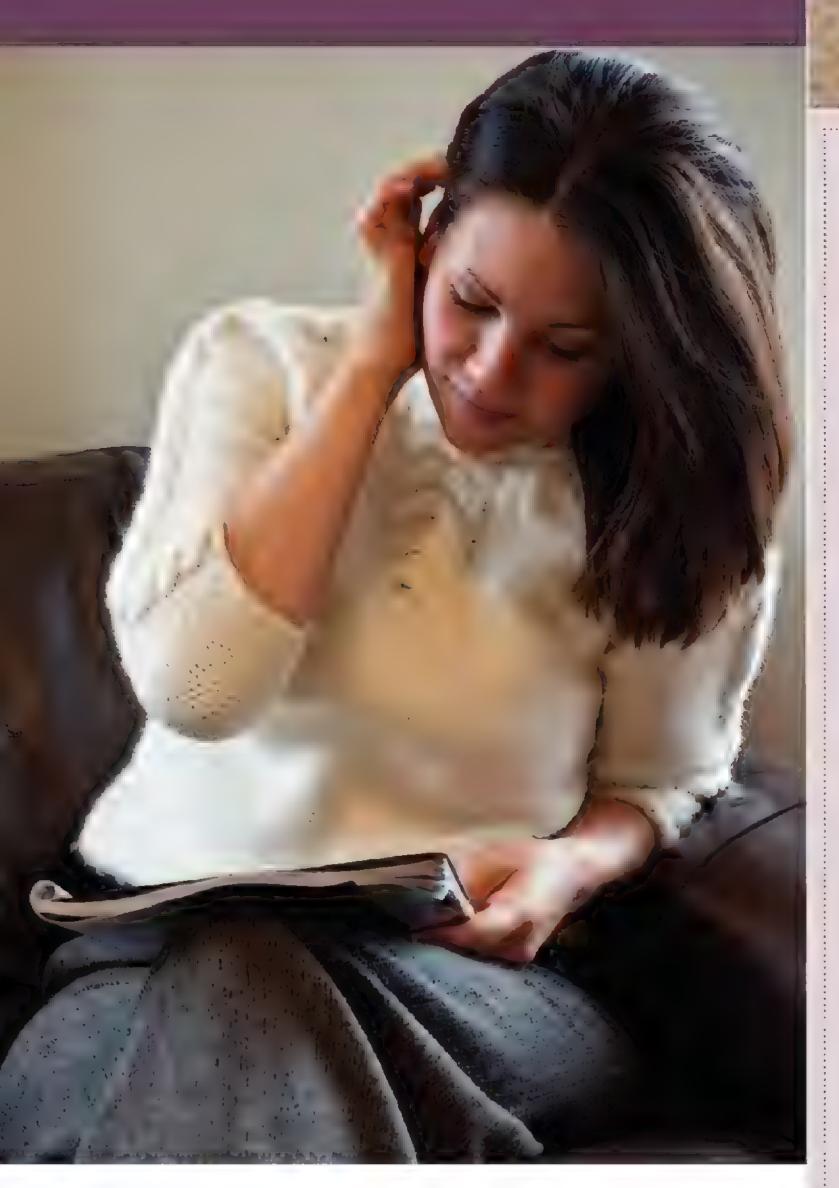
With 250 lace stitches, it's hard to imagine anything that could have been left out of this new stitch dictionary overseen by Erika Knight.

There's no obvious organising principle, so this is a book for flicking through and finding your inspiration. The biggest disappointment is that there are no charts - it would have been nice to have some support for the more complex stitches, some of which take up to 40 rows.

The swatch photography is excellent, and the colours of the yarns used are perfect: pale enough to display the stitch definition yet colourful enough to be interesting. KA

ISBN-13: 978-18434-0423-1





# Size and yarn guide

Bust	28	32	36	40	44	48	52	în
	68	78	88	98	107	117	127	cm
Actual Bust	32	36	40	44	48	52	56	in
	78	88	98	108	117	132	137	cm
Yarn needed								
Rowan, Little Big Wool 50g/60m/65yd, shade 506	12 balls	14 balls	14 balls	15 balls	15 balls	17 balls	19 balls	
Total meters	788	919	919	985	985	1116	1247	
Total yards	720	840	840	900	900	1020	1140	



#### DIFFICULTY

Intermediate

#### **YARN**

Rowan, Little Big Wool, 67% wool, 33% nylon

#### **TENSION**

Work 12 sts and 20 rows to measure 4x4in, 10x10cm square in rev st st.

#### **NOTIONS**

A 24-32in, 60-80cm 6mm (US 10) circular needle

A 36in, 90cm 6mm (US 10) circular needle A set of 6mm (US 10) dpns Spare circular needles or waste yarn 10 large stitch markers Cable needle

## SPECIAL ABBREVIATIONS FOR THIS PATTERN

C3pF sl 2 sts to cable needle and hold in front of work, p1, k2 from cable needle

C3pB sl 2 sts to cable needle and hold in back of work, p1, k2 from cable needle

C4B sl 2 sts to cable needle and ho d in back of work, k2, k2 from cable needle

C4pF sl 2 sts to caple needle and hold in front of work, p2, k2 from cable needle

C4pB sl 2 sts to cable needle and hold in back of work, p2, k2 from cable needle

C6F sl 6 sts to cable needle and hold in front of work, k3, k3 from cable needle

C6B sl 6 sts to cable needle and hold in back of work, k3, k3 from cable needle

Decrease 4: k2tog, k2tog tol, sl 2 sts back to right needle, p2tog

Make this sweater with one long circular needle using the Magic Loop technique – see pages 80-1 for our tutorial.

#### **MODEL WEARS...**

Sonja Marhon wide leg tweed trousers, kindly lent by www.poisonretail.com

#### THANKS TO ...

Linda Davage for knitting this sample

## Yarn Alternatives

SAVE

Brown Sheep, Lamb's Pride Bulky

SPEND

Rowan, Little Big Wool

SPOIL YOURSELF

Laines du Nord, Royal Cashmere



# Pattern

#### **BODY**

Cast on 96 (108, 120, 132, 144, 156, 168) sts using long tail method. Join and PM for start of the round. P 48 (54, 60, 66, 72, 84) sts, PM for sideseam, p to end.

Continue in rev st st for 14 (141/2, 15, 15½, 15½, 16, 16½)in/35.5 (37, 38, 39.5, 39.5, 40.5, 42)cm.

Slip all sts to spare circular needle.

#### **SLEEVES**

#### **LEFT SLEEVE**

Cast on 28 (30, 30, 32, 32, 36, 36) sts

using long tail method. Join without twisting and PM for start of round. Work 11 (12, 12, 13, 13, 14, 14) sts, start sleeve cable chart A (worked over 6 sts), work to end of round.

Repeat this round two more times. Next round pf&b, work in pattern to last st, pf&b. Repeat increase round every 3rd row 4 (5, 5, 6, 6, 7, 7) more times. 38 (42, 42, 46, 46, 52, 52) sts.

Continue in pattern until piece measures 16 (16, 17, 17, 18, 18, 19in)/ 40.5 (40.5, 43, 43.1, 45.5, 45.5, 48) cm from cast-on edge.

Slip all sts onto spare circular needle.

#### **RIGHT SLEEVE**

Work as for left sleeve, using sleeve cable chart B in place of sleeve cable chart A.

Set aside underarm stitches Slip 4 (6, 7, 7, 8, 8, 9) sts each side of sleeve round marker to stitch holder.

Slip 4 (6, 7, 7, 8, 8, 9) sts each side of body round marker and body sideseam marker to stitch holder.

You will now have 8 (12, 14, 14, 16, 16, 18) sts on hold from each sleeve, and 16 (24, 28, 28, 32, 32, 36) sts on hold from body.

#### BODY

#### **JOIN SLEEVES AND BODY**

Working from shorter circular to longer circular and continuing cable chart as set, p right sleeve sts, p body front sts, p left sleeve sts, p body back sts. 140 (148, 164, 172, 180, 188, 204) sts total. PM at back of right sleeve for start of round.

On the next round establish central cables, continuing to work piece in rev st st with central arm cables unless otherwise noted.

Work 30 (30, 28, 32, 30, 36, 34) sts for right sleeve, p13 (16, 21, 21, 24, 23, 28) sts, pm, k12, pm, p13 (16, 21, 21, 24, 23, 28), work 30 (30, 28, 32, 30, 36, 34) for left sleeve, then work 13 (16, 21, 21, 24, 23, 28) pm, k12, pm, work 13 (16, 21,21, 24, 23, 28).

Next round remove marker, work 15 (14, 16, 15, 18, 17) sts and pm. From now on, this will mark the beginning of the round. The marker is positioned at the centre of the sleeve cable, and rounds will overlap when cabling.

**Next round** work in pattern to 2nd marker, begin centre cable chart A, slip marker, work in pattern to 4th marker, begin centre cable chart B, slip marker, work in pattern to end.

Work in pattern as set for 1 (1, 1, 1½, 1½, 2, 2)in/2.5 (2.5, 2.5, 4, 4, 5, 5)cm.

**Next round** begin centre motif on each of the 4 'panels' of the yoke. \*Work sleeve cable stitches, work 12 (13, 15, 16, 17, 19, 20) sts in pattern as set, k2, work 12 (13, 15, 16, 17, 19, 20) sts in pattern as set, work centre cable panel over next 12 sts, work 12 (13, 15, 16, 17, 19, 20) sts in pattern as set, k2, work 12 (13, 15, 16, 17, 19, 20), repeat from \* to end of round.

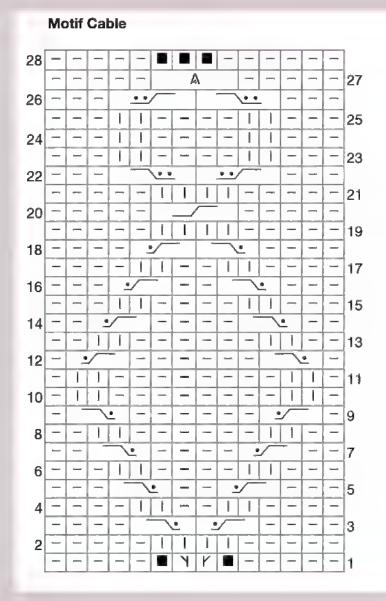
#### **BEGIN YOKE DECREASES**

Working in pattern as set, and continuing cable panels, begin yoke decreases.

\*Work sleeve cable, p2tog, work motif



# The Charts



Left Cable								Rig	ght	Ca	ble				
6	I	I	1	Τ	I	I		6	I	1	1		Ι	I	
	1	Ι	1	Ī	1	Τ	5		1	1	1	T	T	Ī	5
4		_		_	_			4		_		$\overline{}$	_		
	1	l	1	-	-	1	3		-	1	1	1		Ι	3
2	1	1	1	1	[	1		2	]	1	1	1		1	
	1	1	1	1	1	1	1		-[	1	1	1	1	1	1

Key	
	k on RS, p on WS
_	p on RS, k on WS
Υ	M1 left
r	M1 right
	C3pF
•/	СЗрВ
	C4B
	C4pF
••/	C4pB
	C6F
	C6B
	No st
A	Decrease 4 sts in
	this fashion: k2tog,
	k2tog tbl, sl 2 sts
	back to right needle,
	p2tog

panel to 2 sts before centre cable, p2togtbl, work front cable, p2tog, work to 2 sts before sleeve cable, p2togtbl, repeat from \* to end of round.

**Next round** work in pattern as set.

Repeat these 2 rounds another 8 (9, 10, 11, 12, 12, 14) times.

#### NECK AND FINISHING

Working remaining sts in pattern as set and continuing sleeve, centre front and centre back cable panels, continue for a further 3 (4, 4, 4.5, 4.5, 5, 5)in/7.5 (10, 10, 11.5, 13, 13)cm.

Cast off all stitches loosely. Graft underarm stitches and steam block.

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# Plastic Fantastic

Helle Jorgensen is making a bold statement about plastic pollution to the world by creating artwork out of discarded shopping bags and shoreline finds.

By Kate Davies

meet Helle Jorgensen for tea in an Edinburgh cafe. On the table in front of us, there is a crochet hook and an enormous ball of plastic yarn made out of orange shopping bags. In Edinburgh, these bags are a daily sight, and not just in the famous grocery store they come from. You see them in scraps, hanging from trees, flying loose in the wind, littering the pavements, or floating in the Forth estuary.

These bags are supermarket shopping's grim detritus. Then Helle reveals what she's made with this rubbish; a small orange object, about five inches high, which is immediately recognisable as a piece of coral. Crocheted in this way, the orange plastic has taken on new qualities: translucent, yet opaque; stiff, and yet suggestively fragile.

With its delicate, twisting branches it is a thing of beauty. "This stuff is great," says Helle of the orange plastic, "or of course, terrible, if you look at it from my point of view. But I can only find the white or



clear bags to work with in Australia." This obvious enthusiasm for the material, as well as the ability to see and create the exquisite out of things other people regard as trash, is generally characteristic of the art of Helle Jorgensen.

#### Science and Nature

With a professional background in immunology and horticulture, Helle's work mingles the scientific and the intuitive. Her objects speak to the fantastical realities of the natural world: they are primordial, botanical, bodily. Working with recycled yarns and found materials, Helle uses the flotsam around her to explore the intricacies of natural form and texture. She enjoys crochet's sculptural possibilities: the fuzzy edges of felted tapestry wool, the brash insistence of plastic, the way a chain can bloom and crease and multiply under the hook and hands, transforming magically, organically, into a thing of many planes. Like Norah Gaughan in knitting, Helle puts her knowledge of nature's geometry to use in the service of wearable design. This is most obvious in her 'softwear' jewellery range, featuring structural pieces that echo the forms of marine flora and fauna.

However, Helle's art is not merely ornamental. Her crocheted sea creatures, made from the very manmade materials that now pollute and threaten the oceans, are also a quiet testimony to the fragility of the world they represent. Her cephalopod is a case in point. Sitting about a foot high, and crocheted from plastic-bag 'yarn', the cephalopod immediately strikes you with its affectionate, good-natured solidity. But, rendered in stark white plastic it is also a lifeless abstraction: already a ghost of itself.

#### A sea of rubbish

Helle's art speaks from and for the natural world, and nowhere more so than in her plastic Rubbish Vortex. This startling piece bears witness to the millions of tonnes of plastic waste now circulating around the North Pacific Gyre. Like the inhabitants

of many other coastline communities, Helle has a daily reminder of the realities of the vortex in the debris that washes up outside her home. From the beach beside her house in Southern Australia, she has retrieved hundreds of cigarette lighters. These quintessentially disposable items are a common sight worldwide. They are also frequently found in the bellies of the birds that wash up dead on the shores of Scotland, California, and the Midway Atoll. In the very stuff from which it is made, then, Helle's Rubbish Vortex acts out the global nature of the crisis it embodies.

After putting out a request on her blog Gooseflesh (www.hellejorgensen.typepad.com) Helle received

Working with recycled yarns and found materials, Helle uses the flotsam around her to explore the intricacies of natural form and texture.

contributions of plastic material from all over the world. Gathering hundreds of brightly coloured plastic bags from locales as far afield as Israel and Hong Kong, Helle stripped the bags down into football-sized balls of yarn, and crocheted them into the

nodules and stalks and coral-like stems that make up her Vortex. Suspended above the viewer at a height of three metres, the Vortex swirls down in a whirlpool of colour and movement.

Suggestive of the urgency of the problem – as well as Helle's own creative energy – it has a terrible loveliness. An elegy to thoughtless expenditure and disposability, the Vortex descends in a dizzying, beautiful and utterly toxic kaleidoscope of waste. It is a disturbing and moving and important piece. When asked her whether she intends to make and exhibit further politicised objects, Helle pauses, and tells us that she doesn't regard the Vortex in ideological terms at all: "It just is what it says." A powerful materialisation of our capacity to murder and create, this is certainly the case.

#### (Below left & middle)

Examples from the Hyperbolic Crochet Coral Reef

#### (Below right)

Helle's crocheted cephalapod has been work from recycled





Wherever your hook takes you

Pauline Fitzpatrick introduces us to the art of using freeform crochet to produce exciting one-off pieces.

as conventional crochet, but instead of following set instructions, you simply go where your hook wants to take you. There is no obvious starting point and you can work in any direction. Because of this there are no row-by-row patterns. The technique was pioneered by crochet experts James Walters and the late Sylvia Cosh. They named the process 'scrumbling' and each of the pieces is known as a 'scrumble'. Here we're going to give you some guidelines and suggestions to introduce you to this form of crochet while making your own unique bag.

#### **GETTING STARTED**

The first thing to do is choose your yarns. Think about the look you want for your bag. Plain yarns will show off the exciting forms created with complex stitches, but textured yarns will produce dramatic results from simple crochet. The choice of hook size is personal—use whatever feels comfortable and gives you the look and feel that you want. The bag for this feature was crocheted with a 4.5mm (US7) hook for the most part, changing to a larger or smaller size to suit thicker

or thinner yarns. With finer yarns, you can use two or even three strands held together to create a greater variety of textures.

The bag pattern below is a great opportunity to experiment with different effects in freeform crochet. This sample demonstrates the impact of the technique over the simplest of shapes, using nine different yarns with simple wooden handles to complement the highly textured fabric.

#### SIMPLE SCRUMBLE BAG

#### MATERIALS

- Assorted yarns
- 4.5mm (US7) crochet hook, or sizes required for yarn
- Two 12in/30cm lengths of 0.5cm diameter dowelling for handles

Using a variety of yarns and stitches, freeform crochet two rectangles measuring approximately 10ix8in, 25cx20cm. Using dc, make two holes in the top right and left corners of each side. Sew sides and base of bag together and insert dowelling handles. Line if desired.





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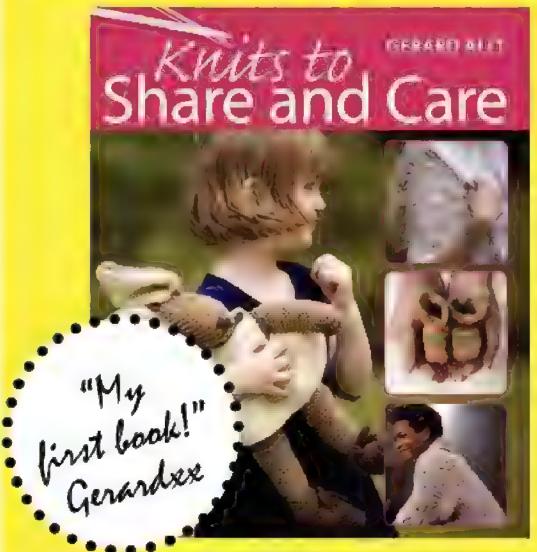
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# Tradition & Innovation

# Woolfest 2008

#### By Kate Davies

Back in June, Cockermouth played host to the fourth annual Woolfest.

The event gets bigger each year and this was the best one yet.

ver four thousand knitters, crocheters, feltmakers and spinners flocked to a bright and breezy Cockermouth to snap up a fleece directly from the farmer, attend a dyeing or spinning workshop, learn about fibre-producing animals, or bid on one of the knitted sheep which had been had flown in from the USA to raise money for Farm Africa.

"There's such a fantastic atmosphere," says Jill
Lauriston, an artist, feltmaker and milliner, exhibiting
at Woolfest for the first time: "I've been completely
bowled over by everyone's interest and enthusiasm."
Many of the visitors and stallholders say similar things
about the sheer energy of Woolfest, and also talk about
how different it is from other, more commercial, UK
fibre and textile shows.

That difference is due to the women of Caldbeck's Woolclip co-operative (profiled in Tales From a Yarn Shop, pg 98), who have developed the show into a thriving and diverse celebration of all things woollen, attracting visitors from all over the world. At the heart of Woolfest is the co-operative's deeply held respect for local textile traditions, as well as an enthusiasm for new ventures and originality.

#### New faces

That mix of tradition and innovation is exemplified by Artisan Threads, a new company which launched at



Their Woolfest
stand looks as
tempting as an
old-fashioned
fruit and
vegetable stall, a
harvest festival of
wool laid out in
rich tones of red
and gold

this year's show. From their workshops near Nairn, Gil Chalice and Penny Ablett work together producing beautiful naturally dyed fibre, yarn and thread. The two women stress how important it is for them to feel connected to what they produce, from the sheep that supply their fleeces, right through to the fabric made from their yarn.

In an anecdote that sums up how rooted Artisan Threads is in its local community, Penny tells me how a farmer-neighbour supplied them with some icelandic fleece in exchange for a saddle cloth made from their dyed and spun fibre. Gill and Penny's careful attention to process and tradition really tells in their finished yarns, which are very beautiful indeed. Their stand looks as tempting as an old-fashioned fruit and vegetable stall, a harvest festival of wool laid out in rich tones of red and gold.



Woolfest fashion shows. With funding from the EU and local bodies such as Grampus and Bassenthwaite Reflections, young women from the Estonian island of Saaremaa visited Cumbria in 2008 to explore their shared Viking heritage and design an innovative range of woollen garments. Their collection ranged from cable-knit hot pants to chunky felted necklaces, all in the muted fawns and greys natural to the fleeces of rare-breed Estonian sheep. The show really captured how the exchange of local crafts and skills can breathe new life into age-old traditions.

Similar connections between regional identities and material practices were to the fore in the work displayed by graduating students from the University of Cumbria. These talented students designed textiles in a wonderful range of styles and media, many of them inspired by the landscapes of Cumbria and the North. For example, Judith Viney drew her inspiration from the distinctive colours of the sandstone graves in Eden Valley churchyards. Very different but no less lovely was the work of Esther Ruth Blake, whose designs are based on the textures of her native Northumbrian shoreline. While the subtle shades of Viney's textiles really capture the quiet beauty of aging stone, Blake's luminous floaty scarves are wonderfully suggestive of the wash of sea on sand.

#### (Above)

Fashion Show finale: From Sheep to Dress joins modern styling and traditional technique.

#### (Middle Top)

Gill and Penny with the naturally-dyed yarns of Artisan Threads.

#### (Middle Bottom)

Esther Ruth Blake shows her sea-inspired scarves.

#### (Right)

Kerrie and Lou bring Yarn Forward to the Woolfest crowds.

#### New threads

Fiona Henderson's High Fibre exemplified the textile innovation which drives Woolfest. After working in the design industry for many years, Henderson has recently launched a new line of unique yarns. She machine-knits tubes of Scottish lambswool, then felts seen before. The colours as well as the textures are exceptional, as the felting process lends the shades incredible depth and saturation.

Other highlights included the Herdwick woollen throws woven for new Cumbrian company Herdy at Sedbergh's Farfield Mill, and the 'Bowmont Braf' crossbreed, which produces a yarn with amazing velvety softness. And did we mention the excited crowds gathered around Yarn Forward's stand?

But at the heart of Woolfest are its dedicated organisers, like the Woolclip's Carolyn Rawlinson, in whose memory an annual prize stall was established this year. The 2008 winner was designer Naomi Harrison, who exhibited sculptural woollen dresses and jackets, the bright scarlet cloth of which was woven in nearby Carlisle. Harrison's vibrant, original and regionally rooted garments really sum up the spirit of Woolfest. Here's to next year.

#### WOOLFEST ON THE WEB

- Artisan Threads www.artisanthreads.co.uk
- Bassenthwaite Reflections www.bassenthwaite-reflections.co.ukl
- Esther Blake www.estherblake.co.uk
- Bowmont Braf www.bowmontbraf.co.uk
- Grampus Heritage and Training www.grampusheritage.co.uk
- Herdy www.herdy.co.uk
- High Fibre contact fiona@highfibredesign.co.uk
- Jill Lauriston www.squirrelsoft.demon.co.uk/ sitefiles/artists/JillL/jilll.html
- Judith Viney contact judithviney@talktalk.net
- Woolclip www.woolclip.com





### Pattern

Cast on 38 (48, 52) sts. Join for working in the round, being careful not to twist.

Begin cable pattern:

**Row 1** \*p1 (1, 2), [k4, p1 (2, 2)] twice, k4, p1 (1, 2), k3 (6, 6). Repeat from \* to end.

Rows 2-3 repeat row 1.

**Row 4** \*p1 (1, 2), [C4F, p1 (2, 2)] twice, C4B, p1 (1, 2), k1 (2, 2), C2B (C4B, C4B), repeat from \* to end.

Rows 5-7 repeat row 1.

**Row 8** \*p1 (1, 2), C4F, p1 (2, 2), [C4B, p1 (2, 2)] twice, C2F (C4F, C4F), k1 (2, 2). Repeat from \* to end.

Work rows 1-8 four (five, six) more times.

#### HEEL FLAP

Worked over 18 (24, 26) sts.

SI last 1 (3, 3) sts from previous round onto new needle then p1 (1, 2), k4, [p1 (2, 2), k4] twice, p1 (1, 2), k1 (3, 3), turn.

#### CHILD SIZE

Row 1 (WS) sl 1, [k1, p4] three times, k1, p1, turn.

Row 2 (RS) sl 1, [p1, k4] three times, p1, k1, turn.

Repeat last 2 rows 16 more times.

#### LADIES' (MEN'S) SIZE

**Row 1** (WS) sl 1, p2, k1 (2), [p4, k2] twice, p4, k1 (2), p3, turn.

**Row 2** (RS) sl1, k2, p1 (2), [k4, p2] twice, k4, p1 (2), k3, turn.

Rep last 2 rows 22 (24) more times.

#### TURN HEEL (ALL SIZES)

Row 1 (WS) sl 1, p 8 (12, 14), p2tog,

## Size and yarn guide

Size	Child	Ladies	Mens	
Ankle circumference	6	9	11	in
	16	23	28	cm
Yarn needed				
Debbie Bliss, Cashmerino Aran, shade 602 50g/90m/98yrd	2 balls	-		
Debbie Bliss, Cashmerino Aran, shade 208	-	3 balls	-	
Mission Falls, 1824 Wool 50g/90m/93yrd	-	-	4/5 balls	
Total meters	180	270	360-460	
Total yards	196	294	392-465	

#### **ABOUT THIS** Pattern...

#### DIFFICULTY

Experienced

#### YARN MAKE UP

Debbie Bliss, Cashmerino Aran 55% Merino Wool, 33% Microfibre, 12% Cashmere

#### **TENSION**

Work 19 sts and 26 rows to measure 4x4in, 10x10cm square in st st using 4.5mm (US 7) needles.

#### **NOTIONS**

Set of 4.5mm (US7) double-pointed needles Cable needle

#### SPECIAL ABBREVIATIONS FOR THIS PATTERN

C2F SI 1 st to cable needle. Holding cable needle in front of work, k1 from right needle, then k1 from cable needle.

C4F SI 2 sts to cable needle. Holding cable needle in front of work, k2 from right needle, then k2 from cable needle.

C2B SI 1 st to cable needle. Holding cable needle behind work, k1 front right needle, then k1 from cable needle.

C4B SI 2 sts to cable needle. Holding cable needle behind work, k2 from right needle, then k2 from cable needle.

Note: The men's socks are shown in Mission Falls 1824 Wool, and take 4 balls, or 5 for feet longer than 11in/28cm.

## Yarn Alternatives

Cygnet, Wool Rich Aran

SPEND

Rowan, Pure Wool

SPOIL YOURSELF Lorna's Laces, Shepherd Worsted



p1, turn.

**Row 2** (RS) sl 1, k1 (3, 5), ssk, k1, turn. **Row 3** (WS) sl 1, p2 (4, 6), p2tog, p1, turn.

Row 4 (RS) sl 1, k3 (5, 7), ssk, k1, turn. Repeat until all sts are worked. 10 (14, 16) sts remain on this needle.

#### **GUSSET**

**Needle 1** pick up 10 (13, 14) sts from side of heel flap and ktbl.

**Needle 2** work Foot Cable Pattern as set out below.

Needle 3 pick up 10 (13, 14) sts from

other side of heel flap and ktbl.

Needle 1 k until last 3 sts, k2tog, k1. Needle 2 continue cable pattern.

Needle 3 k1, ssk, k to end of needle.

Work 1 round.

Rep last two rounds until you have 20 (24, 26) sts each on needles 1 and 3.

#### CABLE PATTERN FOR FOOT

Round 1 k2 (3, 3), p1 (1, 2), k4, [p1 (2, 2), k4] twice, p1, (1, 2), k2 (3, 3).

Rounds 2-3 repeat round 1.

Round 4 k2 (3, 3), [p1 (1, 2), C4F] twice, p1 (2, 2), C4B, p1 (1, 2), k2 (3, 3). Rounds 5-7 repeat round 1. Round 8 k2 (3, 3), p1 (1, 2), c4f, [p1 (2, 2), c4b] twice, p1 (1, 2), k2 (3, 3).

Continue in pattern until foot measures 1½ (2, 1½)in, 4 (6, 4)cm less than total desired foot length.

#### TOE

Start with needle 2.

Needle 2 k1, ssk, k to last 3 sts on needle, k2tog, k1.



## Charts

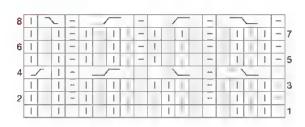
#### KEY

	k on RS, p on WS
_	p on RS, k on WS
	C2B
	C4B
_	C2F
	C4F

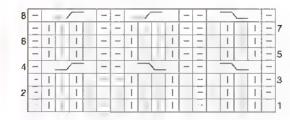
#### CHILDREN'S FOOT



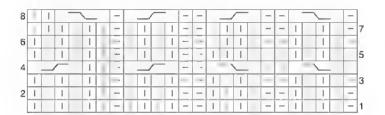
#### CHILDREN'S LEG



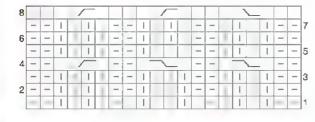
#### LADIES' FOOT



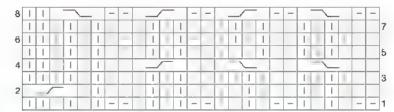
#### LADIES' LEG



#### MEN'S FOOT



#### MEN'S LEG



Needle 3 k1, ssk, k to end.

Needle 1 k to last 3 st, k2tog, k1.

Knit one round plain.

Repeat last two rounds until you have 8 (10, 12) sts left on needle 2 and 4 (5, 6) sts each on needles 1 & 3.

#### **FINISHING**

Graft toe using kitchener stitch. Weave in ends and block if desired.

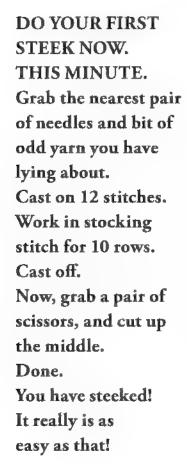




# Steeking. The kindest cut?

To some people the thought of steeking fills them with horror. Why cut up a perfectly good piece of knitting that you've worked on for hours? Here Liz Lovick holds your hand and takes you through a whole new way of constructing knitwear.







#### So what is a steek?

In this context, a steek is a number of stitches worked to be cut into later. For example, steeks are used to create the opening of a jacket. The word is used both as a noun (the steek) and a verb (to steek).

#### WHY STEEK?

There are two advantages of steeking:

- 1. They allow you to work in the round. When dealing with complex stranded patterns this means the right side is always visible to you as you knit.
- 2. You can change colours in the steek, so you do not have the bother of having to weave or sew in lots of ends of yarn.

#### WHERE DID IT COME FROM?

No one is really sure. It was never done on the island of Fair Isle itself - there, once jumpers got to 'the splittin', women either knitted to and fro, or broke the yarns after every row and slipped the stitches to the other end of the dpn. (Most of the present hand knitters on the island knit to and fro, both incomers and those born on the island.)

Discussions with other Shetland knitters all lead back to the 1980s as the time when they first came across the technique. It was used in parts of Scandinavia, but again, discussions with knitting historians in Norway and Sweden give different ideas of how widespread the technique was and when it started. But everyone is agreed that it is a useful technique, and it is widely used in Shetland and Scandinavia today.

#### WHEN IS IT USED?

This technique is so versatile that you can use it whenever you like. Most folk use steeks to create the centre front of a jacket or cardigan, and to shape where armholes will be. You can also use them at necklines, on bags and cushions, and to work two sleeves together.

Steeks are a tool to be use whenever it suits the knitter - there are no rules. Having said that, steeks work best when the needle size is relatively small in comparison to the thickness of yarn. They are particularly useful in stranded knitting, but can be used in other types, such as aran cable. They are usually less useful in lace knitting, as when knitting lace, the needle size is usually relatively large for the yarn thickness.

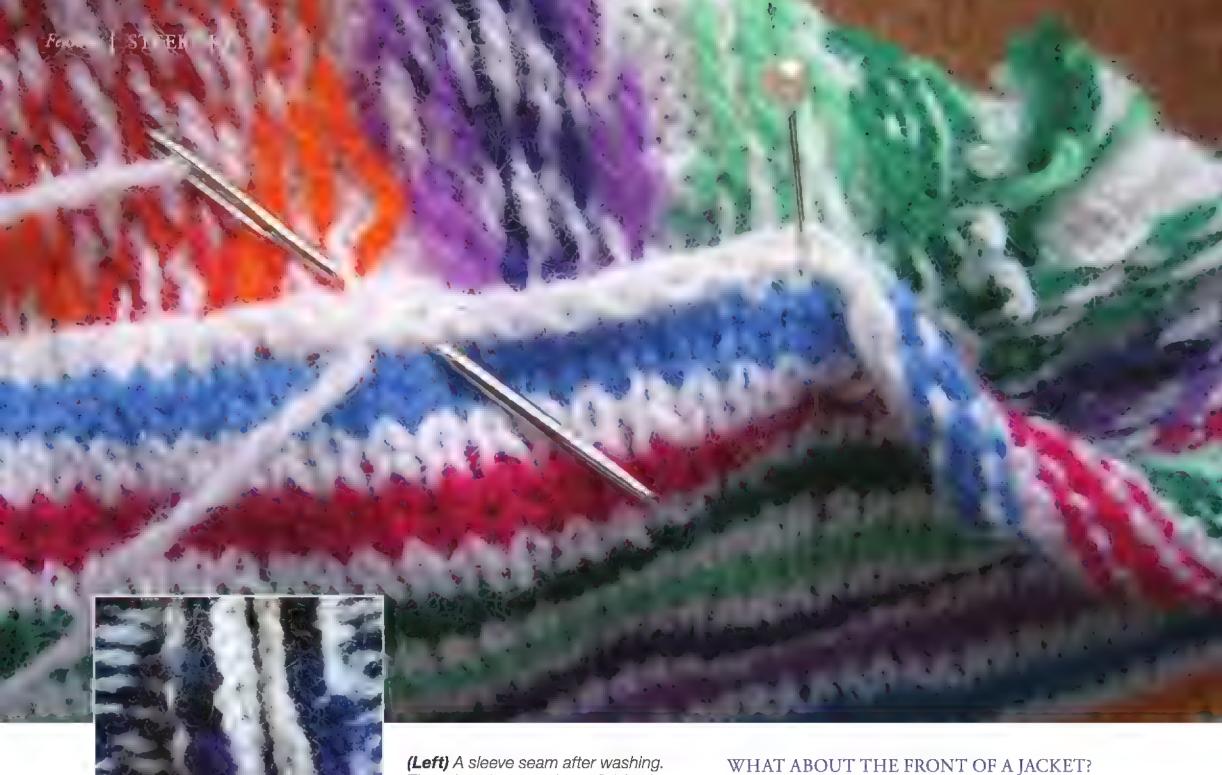
#### HOW IS IT DONE?

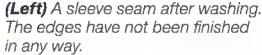
A steek consists of a number of stitches – usually 7 to 11 (see images above) – which are cast on in addition to the normal pattern stitches in the exact position where there will be an opening in the garment. They are knitted in stocking stitch. In stranded knitting an odd number of stitches is used - 7, 9 or 11 - and they are knitted with alternate colours.

When the knitting is finished, the steek is cut up the middle, and the cut edges naturally curl towards the inside of the garment. Seams can then be sewn, or the edges can be finished however you like.

#### HOW DO YOU FINISH THE CUT EDGE OF THE STEEK?

That depends on the exact situation and your inclinations. If you have used a 'sticky' wool yarn (such as Shetland), then you do not have to do anything - the stickiness and a very slight 'felting' when washed will keep the yarns in their place so the edge will not fray. However, if you prefer, you can either over-sew the edge, or 'hem' it to the fabric of the garment.





(Above) Here the steek is enclosed with a hem at the top of a bag.



In this case, front bands are usually worked, often before the steek is cut. Stitches are picked up from the strands between the last steek stitch and the first pattern stitch and the band knitted on. When the steek is cut the edges will automatically curl under out of sight.

#### ARE THERE DISADVANTAGES TO STEEKING?

Steeks are ideal for a straight line, such as up the front of a jacket. The main problem comes with shaping you cannot lay the piece flat to check on its progress. This means that, for example, if you want to have a curved opening, you will have to trust your maths or the pattern implicitly and won't know if the curve is right until you have finished the piece and cut the steek. The other main problem is that you cannot try a garment on while you are knitting.

(Left) The front bands of the jacket have been worked before the steek is cut.

(Right) The neck steek means that the jacket fronts cannot be laid flat until after the steek is cut.



#### So exactly how do you cut your steek?

You need a flat surface (a table, not your knee) and a pair of sharp scissors, ideally with blades measuring between 5-7in. Embroidery scissors are not good as the blades are too short and you cannot get a good, straight cut. Place your work on the table and arrange it so that the steek to be cut is running away from you (not from right to left).

#### STEP 1

On the inside, take a good look at all the ends, and pull any you want to keep out of the way. Cut off all unwanted ends. Turn the work so that the right side is visible, making sure that the piece lies as flat as possible. Explore under the area to be cut with your fingers – you might like to place a piece of paper or card under the steek to make sure you don't cut the back of your work by mistake.

#### STEP 2

You are going to be cutting down the middle of the centre stitch of the steek. You have knitted the steek in alternate colours, and this helps you keep your place. Position your scissors at the start of the steek, with the points of the blades slightly raised. Now cut steadily using most of the blades - don't just snip with the points.

#### STEP 3

When that first stroke is complete, raise the next section of the work and repeat.

#### STEP 4

When you get to the end of the steek you will probably have a cast off edge. Make sure you cut the right bit here - it is easy to lose concentration at this point (after all, you have nearly done it!) – and don't cut ends of threads holding other stitches, or ends you want to use for sewing up.

#### STEP 5

You will find that the cut edges naturally curl towards the wrong side of the fabric, ready for sewing the seam or picking up the stitches.

Now that you have done your practice steek, and read up on the theory, you are ready to use the technique on a real piece. Turn the page for Liz Lovick's stunning steeked Fair Isle jacket.

#### QUICK GUIDE TO STEEKING

STEP Cut off

all ends.



Cut down the middle of the centre stitch of the steek



A white card under the layer to be cut prevents accidents!



Take special care at the end of the steek



The cut edge curls inwards







## Size and yarn guide

Bust	30	35	40	45	50	in
	76	89	102	114	127	cm
Actual bust	36	41	46	51	56	in
	91	104	117	130	142	cm
Sleeve length	17	18	18	181/2	19	in
	43	46	46	47	48	cm
Peplum length	7	71/2	7½	8	8	in
	18	19	19	20	20	cm
Waist length	3	3	3	3	3	in
	18	18	18	18	18	cm
Waist to armhole	6½	7	7	71/2	8	in
	16	18	18	19	20	cm
Depth of armhole	8	81/2	9	9½	10	in
	20	22	23	24	25	cm
Total length	241/2	26	26½	28	29	in
	62	66	67	71	74	cm
Yarn needed		•				
Jamieson and Smith's, 2ply Shetland wool 25g/115m/125yd						
YARN A: 1A (Off white)	8 balls	10 balls	12 balls	14 balls	17 balls	
Total meters/yards	920/1000	1150/1250	1380/1500	1610/1750	1955/2125	
YARN B: 81 (Graphite)	6 balls	7 balls	8 balls	10 balls	12 balls	
Total meters/yards	690/750	805/875	920/1000	1150/1250	1380/1500	
YARN C: 21 (Navy)	2 balls	2 balls	2 balls	2 balls	2 balls	
Total meters/yards	230/250	230/250	230/250	230/250	230/250	
YARN D: 34 (Dark green)	2 balls	2 balls	2 balls	2 balls	2 balls	
Total meters/yards	230/250	230/250	230/250	230/250	230/250	
YARN E: 20 (Purple)	2 balls	2 balls	2 balls	2 balls	2 balls	
Total meters/yards	230/250	230/250	230/250	230/250	230/250	
YARN F: 9113 (Burgundy)	2 balls	2 balls	2 balls	2 balls	2 balls	
Total meters/yards	230/250	230/250	230/250	230/250	230/250	



## Pattern...

#### **DIFFICULTY**

Advanced

#### **MATERIALS**

Jamieson and Smith's 2ply jumper weight Shetland wool 25g/115m/125yd

#### **TENSION**

30 sts and 31 rows to 4 ins on 3.5 mm needles in st st

#### **NOTIONS**

3.5mm (US4) dpns or circ(s) see note on lengths of needles
4mm (US6) dpn or circ
Cable needle
6 stitch markers
Row counter
2 split-ring markers, or pieces of waste yarn
7 (8, 8, 8, 9) 11mm buttons

#### **SPECIAL ABBREVIATIONS**

**KTS** 

knit the steek sts

C4F

place the next 2 sts on a cable needle and leave at the front of the work, k2, k2 from the cable needle

ВM

remove marker

MOSS

\*k1, p1, repeat from \* to last st, k1

#### **MODEL WEARS...**

Skirt supplied by Alica Kertezova designs, kerteszova@mac.com. Shoes, jeans and t-shirt model's own.

## Yarn Alternatives

SAVE

Brown Sheep, Nature Spun

SPEND

Jamieson and Smith, 2ply Jumper Weight

SPOIL YOURSELF Rowan, Scottish Tweed 4ply

## Pattern

#### HEM

With smaller needles and graphite, cast on 261 (301, 341, 381, 421) sts. Starting with a knit row, work in stocking stitch for 9 rows.

Row 10 (WS facing) k.

Change to larger needles. Cast on 7 sts for the front steak. Knit one row. Join into a circle, making sure the stitches are not twisted. PM, k the 7 steek sts, PM, k the rest of the round, followed by the first 3 sts of the steek. This point becomes the start and finish of rounds in future.

Adjust the hip length here by working extra rows in graphite before starting Chart One.

#### **PEPLUM**

Work from Chart One, breaking and joining colours as required. Work the steek stitches in alternate colours as in the photo. Note that the pattern repeat is 10 sts, and that the last stitch of the round is the first stitch of the pattern.

Size 1 begin with row 9 of Chart One.

Sizes 2 & 3 begin by working row 5 of Chart One.

**Sizes 4 & 5** begin by working row 1 of Chart One.

The chart finishes with one row in graphite.

#### **WAIST**

If a more fitted waist is desired, change to smaller needles to work this section.

Continue in graphite only as follows

Round 1 kts, SM, p1, \*p2, k6, p2,
repeat from \* to end of round, SM, kts.

Rounds 2-7 as Round 1

Round 8 kts, SM, p1, \*p2, C6F, p2,
repeat from \* to end of round, SM, kts.

Rounds 9-13 as Round 1

Rounds 14-19 as Rounds 8 to 13.

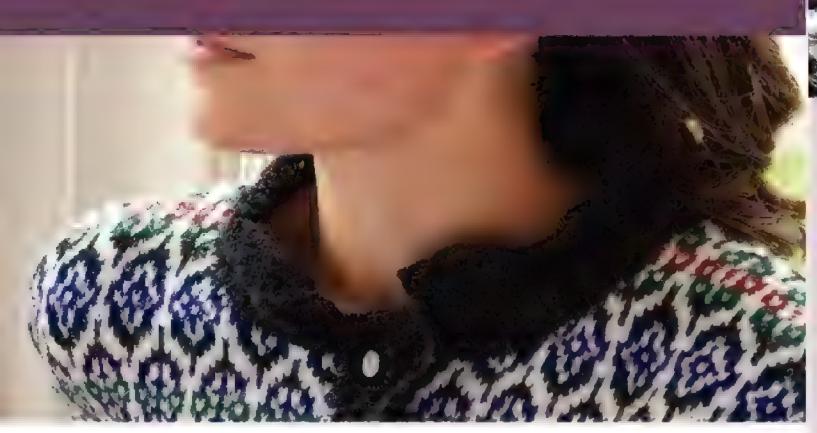
Round 20 as Round 8.

Rounds 21-24 as Round 1.

#### **BODY**

Change to stocking stitch, and work Chart Two, noting that the first row is





all graph te. Break and join colours as required. Note that the pattern repeat is 10 sts, and that the last stitch of the round is the first stitch of the pattern.

Now work from Chart Three for the rest of the body. Break and join colours as required. Note that the pattern repeat is 10 sts, and that the last stitch of the round is the first stitch of the pattern.

When you reach the top of the chart, start again from the bottom.

Work until the patterned area after the waist measures 6½ (7, 7, 7, 7½)in, 16.5 (18, 18, 18, 19) cm. Adjust the length above the waist here. Note the last pattern round worked.

#### **ARMHOLE SHAPING**

Continue working in pattern at the same time dividing for the armholes as follows:

Round 1 kts, SM, work 60 (70, 80, 90, 100), pm, work 6 (10, 14, 20, 26) sts, and place these on a length of yarn, work 121 (141, 161, 181, 201), PM, work 6 (10, 14, 20, 26) sts and place these on a length of yarn, work 60 (70, 80, 90, 100), SM, kts.

Round 2 kts, SM, work to 2 sts before the next marker, k2tog, SM, cast on a 7 st steek, PM, k2togtbl, work to 2 sts before the next marker, k2tog, SM, cast on a 7 st steek, PM, k2togtbl, work to the next marker, SM, kts.

You now have two 7 st steeks at the armholes, with markers before and after.

Continue as follows:

Round 3 kts, SM, work to 2 sts before the next marker, k2tog, SM, kts, SM, k2togtbl, work to 2 sts before the next marker, k2tog, SM, kts, SM, k2togtbl, work to the next marker, SM, kts.

Rounds 4-10 as Round 3.

Round 11 as Round 3.

Round 12 in pattern.

Repeat Rounds 11 and 12, 2 (5, 8, 11, 14) times more. Each front has 50 (55, 60, 64, 68) sts, and the back has 101 (111, 121, 129, 137) sts. Now work straight until 5½ (6, 6, 6, 6½)ins, 14 (15, 15, 15, 16.5) cm from start of armhole shaping.

#### **NECK SHAPING**

Casting off steeks and immediately casting them on again at the neck and at the beginning of the sleeve caps makes life easier. The fabric sits better as you knit and there is less strain on the stitches.

Round 1 work to last M, cast off 3 steek sts.

Round 2 cast off 4 steek sts (ie all 7 steek sts now cast off), SM, work 10 (12, 14, 16, 18) sts in pattern, and slip these to waste yarn, work to last M, slip last 10 (12, 14, 16, 18) sts worked to waste yarn, SM.

Round 3 cast on 7 sts for the new front steek, SM, k2togtbl, work to 2 sts before last M, k2tog, SM.

Round 4 kts, SM, k2togtbl, work to 2 sts before last M, k2tog, sm, kst.
Repeat Round 4 a further 10 (11, 12, 12, 12) times. Each front now has 28 (30, 32, 34, 36) sts. Now continue straight until the back measures 8 (8.5, 9, 9.5, 10) ins, 20 (21.5, 23, 24, 25) cm from the start of the armhole shaping.

#### **SHOULDERS**

**Next round** cast off 7 sts of front steek, RM, work in pattern to next M,



## Pattern...

#### **NEEDLE LENGTH**

If you are not using dpns, you may need more than one 3.5mm circular needle. Liz worked the body on a single circ, and the first part of the sleeves using the magic coop method. As the diameter increased, she used the circ normally, then as the number of stitches decreased again for the sleeve cap she went back to the magic loop. For the final few rows you need either a long circ to work the double loop method, or two 3.5 mm circs. Liz used 2 circs when working the front bands, working to and fro.

#### LENGTH

It is easy to change the length of the jacket below the waist shaping – just add the extra rows in graphite at the start of the pattern or repeat the first 8 rows of the chart. If you change the length of the body above the waist, you will have to change the sleeves if you want the pattern on the sleeve cap to match the body. To do this, you can either increase the sleeve length by the same amount as the body, or adjust the starting point of the sleeve pattern.

#### STITCH MARKERS

Once you get to the armhole shaping, and with the sleeves, using different types of markers helps you know where you are. Use one type for the end of the steek and beginning of the actual piece, and a different type at the end of the piece. A hanging row counter makes a very useful last marker of the round.

#### STITCH NUMBERS

Apart from when casting on, all stitch counts exclude the steek stitches.

#### SIZES

Where only one figure is given it applies to all sizes

Remember to read through each section before starting, so that you know where you are going.



Knitting Pattern - Hoswick Jacket



RM, cast off 7 sts of armhole steek, RM, work in pattern to next marker, RM, cast off 7 sts of arm hole steek, RM, work in pattern to end of round.

Divide back stitches as follows: put the first 28 (30, 32, 34, 36) sts on waste yarn for shoulder, put the next 45 (51, 57, 61, 65) sts on waste yarn for the back neck, leave the remaining 28, (30, 32, 34, 36) sts on the needle for the other shoulder.

Join shoulders with a three-needle bind-off on the wrong side.

#### NECK

Cut the short front neck steek. Using smaller needles and graphite only, work as follows, knitting to and fro: Row 1 k 10 (12, 13, 15, 17) sts from the left front neck, pick up 26 (26, 29, 31, 33) sts from the left front side neck, k the 45 (51, 57, 61, 65) sts of back neck decreasing 1 st by knitting the 2 centre sts together, pick up 26 (26, 29, 31, 33) sts from the right front side neck, k the 10 (12, 13, 13, 15) sts of the right front neck. 116 (128, 140, 152) sts.

Row 2 k2, \*p4, k2, repeat from \* to the end of the row.

Row 3 p2, \*k4, p2, repeat from \* to the end of the row.

Row 4 as Row 2.

Row 5 as Row 3.

Row 6 as Row 2.

Row 7 p2, \*C4F, p2. Repeat from \* to the end of the row.

Row 8 as Row 2.

Rows 9 to 14 repeat Rows 3 to 8.

**Row 15** as Row 2.

#### Next row

Size 1 p57, p2tog, p57. 115 sts.

Size 2 \*p30, p2tog, repeat from \* twice more, p to end of row. 125 sts.

Size 3 \*p21, p2tog, repeat from \* 4 more times, p to end of row. 135 sts.

Size 4 \*p38, m1, repeat from \* twice, p to end of row. 155 sts.

Size 5 \*p40, m1, repeat from \* twice, p to end of row. 165 sts.

Mark each end of this last row with a thread or split ring marker.

Change to Horse Shoe Pattern

**Row 1** k2, \*k1, yo, k3, k3tog, k3, yo, repeat from \* to last 3 sts, k3.

Row 2 4 and 6 k2, p to last 2 sts, k2.

Row 3 k2, \*k2, yo, k2, k3tog, k2, yo, k1, repeat from \* to last 3 sts, k3.

Row 5 k2, \*k3, yo, k1, k3tog, k1, yo, k2, repeat from \* to last 3 sts, k3.

**Row 7** k2, \*k4, yo, k3tog, yo, k3,

repeat from \* to last 3 sts, k3.

Row 8 k.

Row 9 k.

Row 10 cast off knitwise.

#### FRONT BANDS

Note the front steek can be cut before or after knitting the bands. For the neatest finish to the front opening, pick up and work one stitch for every row, and then decrease as necessary on the next row until the correct number of stitches is achieved.

#### **LEFT FRONT BAND**

Using a very thin needle, pick up 172 (184, 190, 196, 208) sts along left edge, starting from the p round which marks the hem and finishing at the marker on the neck band. Change to smaller needles and graphite.

Row 1 (RS facing) k.

Row 2 and all even numbered rows moss 5, \*k1, p4, k1, repeat from \* to the last 5 sts, moss 5.

**Row 3** moss 5, \*p1, C4F, p1, repeat from \* to the last 5 sts, moss 5.

Row 5 moss 5, \*p1, k4, p1, repeat from \* to the last 5 sts, moss 5.

**Row 7** as Row 5.

Row 9 as Row 3.

**Row 11** as Row 5.

Row 12 cast off in pattern.

#### RIGHT FRONT BAND

Using a very thin needle, pick up 172 (184, 190, 196, 208) sts along right edge, starting from the marker on the neck band, and finishing at the purl round which marks the hem. Change to smaller needles and graphite.

Rows 1 to 6 as Rows 1 to 6 for the Left Front Band.

Row 7 (buttonhole row) patt 18 (6, 12, 18, 6), \*k2tog, yo, yo, k2togtbl, patt 20,





repeat from \* to last 10 sts, k2tog, yo, yo, k2togtbl, patt 6.

Rows 8 to 11 as Rows 8 to 11 for Left Front Band.

**Row 12** 

Size 1 k50, m1, k to end of row. 173 sts.

Size 2 k50, k2tog, k to end of row. 183 sts.

Size 3 \*k50, m1, repeat from \* twice more, k to end of row. 193 sts.

Size 4 \*k50, k2tog, repeat from \* twice more, k to end of row. 193 sts.

Size 5 \*k30, k2tog, repeat from \* four times more, k to end of row. 203 sts. Change to smaller needles and Horse Shoe pattern.

**Row 13** k1 \*k1, yo, k3, k3tog, k3, yo, repeat from \* to last 2 sts, k2.

**Row 14,** 16, 18 k2, p to last 2 sts, k2. **Row 15** k1, \*k2, yo, k2, k3tog, k2, yo, k1, repeat from \* to last 2 sts, k2.

**Row 17** k1, \*k3, yo, k1, k3tog, k1, yo, k2, repeat from \* to last 2 sts, k2. **Row 19** k1, \*k4, yo, k3tog, yo, k3,

repeat from \* to last 2 sts, k2.

Row 20 k.

Row 21 k.

Row 22 cast off loosely knitwise.

#### **SLEEVES**

The cuffs are worked separately, to and fro. The sleeves are worked together in the round, with steeks between a technique sometimes known as 'Siamese sleeves'.

#### **CUFF**

With smaller needles, and graphite, cast on 51 (61, 71, 81, 91) sts.

**Row 1** \*k1, yo, k3, k3tog, k3, yo, repeat from \* to last st, k1.

Rows 2, 4 and 6 p.

**Row 3** \*k2, yo, k2, k3tog, k2, yo, k1, repeat from \* to last st, k1.

Row 5 \*k3, yo, k1, k3tog, k1, yo, k2, repeat from \* to last st, k1.

**Row 7** \*k4, yo, k3tog, yo, k3, repeat from \* to last st, k1.

Row 8

**Size 1** p20, p2tog, p20, p2tog, p to end of row. 49 sts.

Size 2 p. 61 sts.

Size 3 p20, m1, p20, m1, p to end of row. 73 sts.

**Size 4** p20, p2tog, p20, p2tog, p to end of row. 79 sts.

Size 5 p 91 sts.

**Row 9** p1, \*p1, k4, p1, repeat from \* to end of row.

**Row 10** \*k1, p4, k1, repeat from \* to last st, k1.

**Row 11** as Row 9.

Row 12 as Row 10.

Row 13 p1, \*p1, C4F, p1. Repeat from \* to end of row.

Row 14 as Row 10.

Rows 15 to 26 rep Rows 9 to 14 twice.

**Row 27** as Row 9.

**Row 28** 

Size 1 p20, m1, p20, m1, p to end of row. 51 sts.

Size 2 as Row 10. 61 sts.

Size 3 p20, p2tog, p20, p2tog, p to end of row. 71 sts.

Size 4 p20, m1, p20, m1, p to end of row. 81 sts.

Size 5 as Row 10. 91 sts.

Break yarn and leave.

Make the second cuff as above, but do not break yarn.

#### MAIN SLEEVES

With smaller circular needle, and using the graphite yarn from the second cuff, cast on 7 sts for the steek, PM, k51 (61, 71, 81, 91) from the first cuff, PM, cast on 7 sts for the second steek. PM, k51 (61, 71, 81, 91), PM, join for knitting in the round.

Now work the first 4 rounds of Chart Two, working the steeks in alternate colours. Note that the last stitch of each sleeve is the first stitch of the chart. This sets the pattern for the rest of the sleeve.

#### **INCREASE AS FOLLOWS:**

As stitches are increased, work them into the chart. Work the rest of Chart Two, then Chart Three, increasing at both edges of each sleeve as in pattern as follows:

Round 1 \*kts, SM, k1, m1, work to 1 st before next marker, m1, k1, SM. Repeat from \* once.

Rounds 2 to 4 in pattern.

Repeat Rounds 1 to 4 until there are 101 (111, 121, 131, 151) sts between the markers. Now work straight until the Fair Isle section measures about 13 (14, 14, 14½, 15)ins, 33 (35.5, 35.5, 37, 38)cm and you have reached the same round on the chart as at the start of the armhole on the body.

#### SHAPE SLEEVE CAP

Round 1 cast off 7 steek sts, SM, work 3 (5, 7, 10, 13) sts, place these 3 (5, 7, 10, 13) sts on waste yarn, work to next marker, place last 3 (5, 7, 10, 13) sts worked on waste yarn, SM, cast off 7 steek sts, SM, work 3 (5, 7, 10, 13) sts, place these 3 (5, 7, 10, 13) sts on waste yarn, work to 3 (5, 7, 10, 13) sts before the last marker, place remaining 3 (5, 7, 10, 13) sts on a thread, SM.

Round 2 \*cast on 7 sts for the sleeve head steek, SM, k2togtbl, work to 2 sts before the next marker, k2tog, SM, repeat from \* once.

Round 3 \* work 7 steek sts, SM, k2togtbl, work to 2 sts before next marker, k2tog, repeat from \* once

Rounds 4 to 10 as Round 3

Round 11 as Round 3

Round 12 in pattern.

Repeat Rounds 11 and 12 until 61 (59, 57, 61, 69) sts remain between the markers, then Round 3 only until 13 (19, 25, 27, 29) sts remain between the markers. Cast off all sts.

#### **FINISHING**

Cut the steeks holding the two sleeves together. Sew up the sleeve seams. Cut the arm hole steeks on the body. and pin the sleeves in the openings, making sure that the sleeves are the correct way out. Place the centre of the cast off edge of the sleeve cap at the shoulder seam, and match up the row ends of body and sleeve from the underarm to ensure the continuity of the pattern.

Graft the underarm stitches of body and sleeve. Sew in the rest of the sleeve, easing the top of the cap as necessary. If not done so, cut the front steek. Fold hem on body inwards at the purl row and slip stitch in place. Weave in all ends, but do not cut off. Lap the button hole band over the button band and tack in place. Wash and dress/ block flat. When dry, remove tacking and cut off all ends. Sew on buttons.

There is no on right way to sew up your garment. Liz works from the outside, using a darker wool. To get a neat finish, make sure to pick up the equivalent leg of the stitches each time. The outer leg of the last 'real' stitch is technically the 'correct' one, but the outer leg of the adjoining steek stitch will often give a neater finish, albeit with a 'seam line'. You can also sew using a machine - use a narrow zigzag stitch, with a fairly loose tension, remembering that knitting needs a seam with some 'give'.

## The Charts

**CHART 1** 

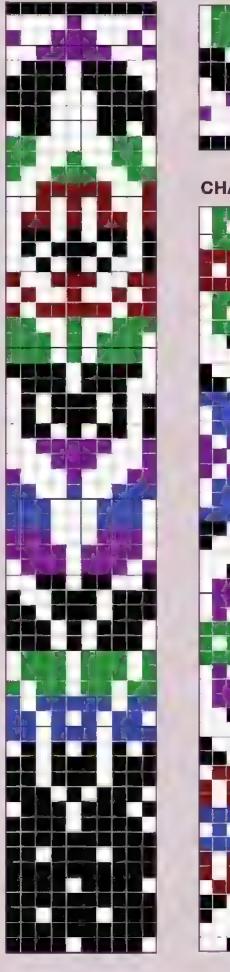


CHART 2







Yarn E

Purple

#### WORKING FROM A CHART

Each square on the chart represents one stitch. Charts are read from the bottom up. When working the round, all rounds are worked from right to left. When working to and fro, right side rows are read from right to left and wrong side rows are read from left to right.









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# Martin's Storey

We took a trip to Devon to meet up with top knitwear designer Martin Storey. From vintage Vogue to cuddly cats, we take you on a fascinating tour in this month's Inside Studio.

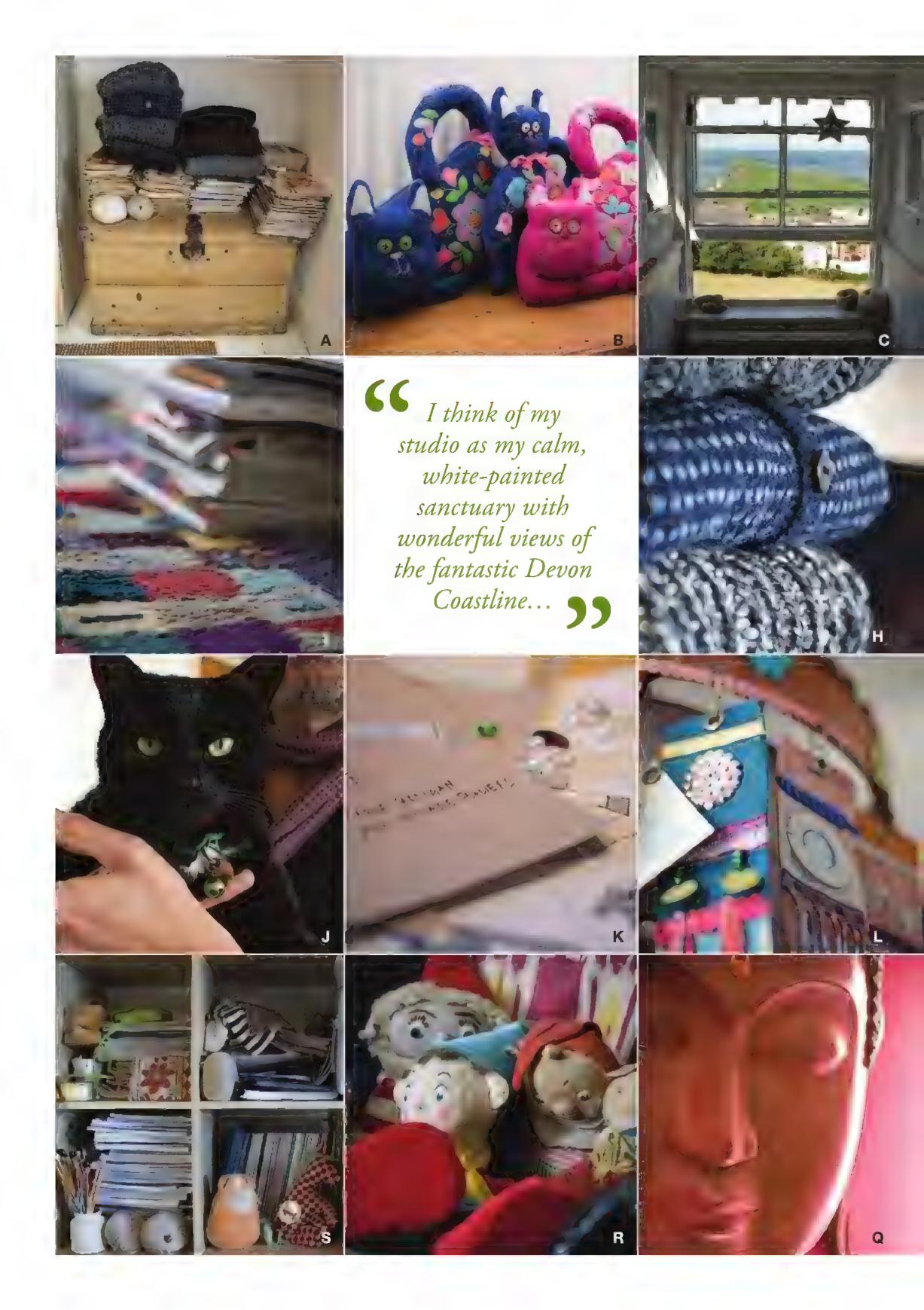


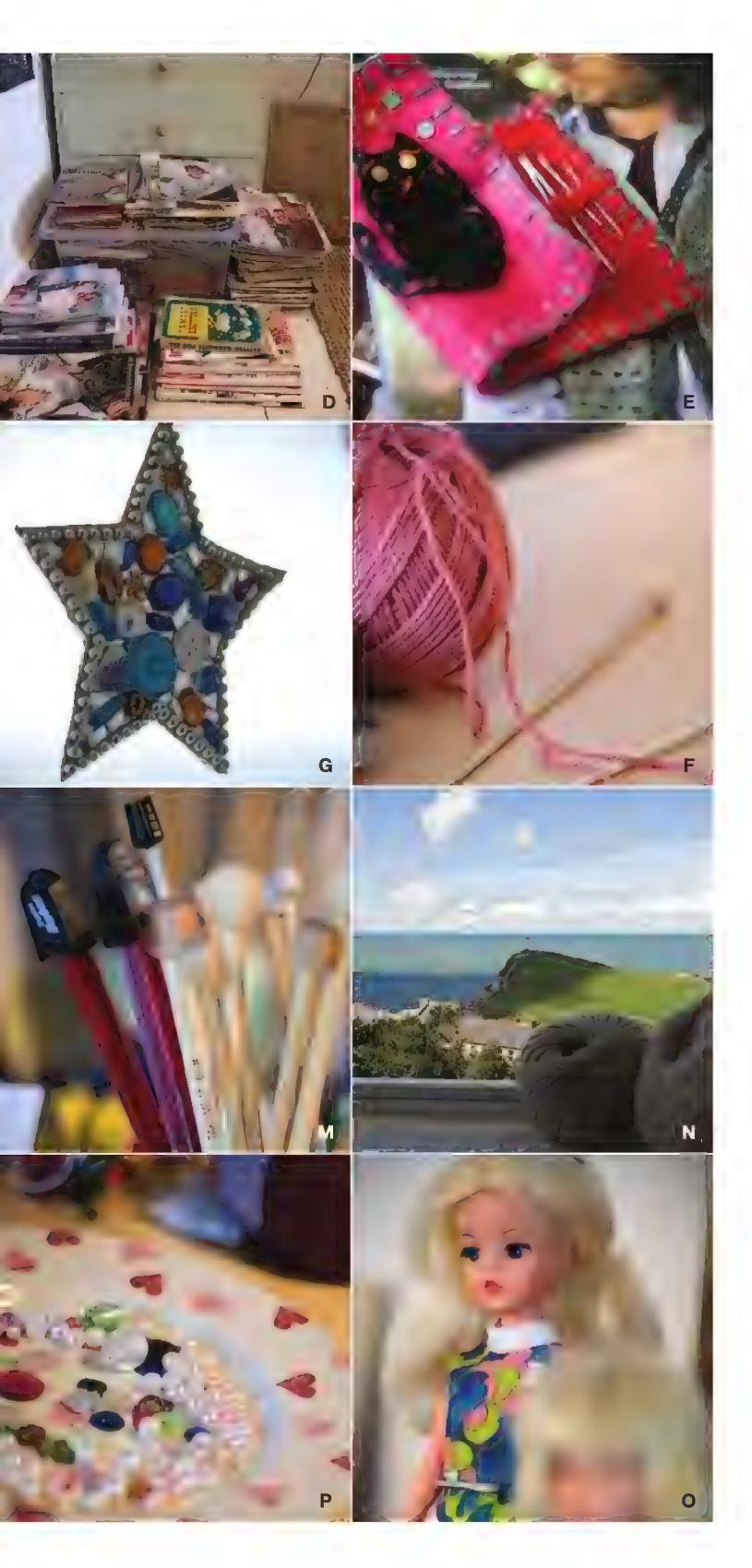


Photography © Darren Strange

artin Storey is a world reknowned knitwear designer, whose talent is affiliated with Rowan and the 'Classic' series of books. It's possible that you've knitted at least one of his patterns at some point in your lifetime. Famous for timeless shapes and interesting use of cables and pattern, we wanted to know exactly where Martin gets his inspiration from; so one sunny day we visited him at his workshop hideaway in Ilfracombe, Devon.

Martin's studio is on the top floor, up four flights of stairs in his stunning Edwardian townhouse which is perched on a cliff overlooking the sea to Wales. In comparison to the rest of the house the room is quite small, but Martin says he "prefers to work in a smaller space so that everything is to hand and I feel cosy surrounded by all his knick knacks." It might be bijou, but there's a wealth of knitting treasure hidden here. From Martin's collection of fashion magazines and vintage knitting books, to new yarns that we squeezed but weren't allowed to photograph, and intriguing sketches to Sindy collections, we felt inspired ourselves. Turn over to see what makes him tick.







#### Inside Martin's studio; the room where his designs are conceived.

- A The chest houses a huge yarn stash
- Felted cats by Kiko Kats, 0208 265 346
- Bringing the sea inside
- Piles of old magazines and books
- Handmade needle book
- Yarn ready to be cast on
- **G** Handcrafted gift from a friend
- **H** Knitwear from previous shoots
- The gorgeous junk shop find rug
- Cat Bunny, keeps an eye on things
- **K** Concept design sketches
- Pretty lights add to the atmosphere
- Martin's preferred short needles
- N The stunning view of the coast
- O One of Martin's vintage Sindys
- Beads ready for swatching
- A souvenir from travels abroad
- R The vintage Noddy toy collection
- S Shelves packed with paraphenalia

# Ultimate knitter's library

Fill your bookshelves with the best tomes on knitting.

very knitter needs a favourite reference book to answer questions like, "Just what does this abbreviation mean?", "How do I cast on anyway?" and "Can I ever turn this mess into a jumper?" These are Yarn Forward's picks to see you through...

VOGUE KNITTING: THE ULTIMATE KNITTING BOOK

Vogue Knitting Editors (Sixth & Spring)

"Some knitters use basting as a seaming technique. However, it is rather unattractive and not recommended for finished seams."

From the very basics of yarns and tools to advanced techniques, this is a volume which seems to know the right way to do everything – and with contributions from experts like Kaffe Fassett, Elizabeth Zimmerman and Barbara Walker, you'll be inclined to trust it.

Using a combination of illustrations, photography and line-by-line directions, *Vogue Knitting* covers pretty much every technique you're likely to need. And of all the general guides available, it offers the most detailed guide to designing, making it invaluable for anyone who wants vagaries of sleeve-cap shaping made plain.

Brass Tacks:

From

Beginner's

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#### BEGINNER'S GUIDE TO KNITTING

#### Alison Dupernex (Search Press)

"At first the needles will feel strange in your hands and the yarn will never be where you need it, but keep calm and don't panic."

If you find it easier to work from photos than diagrams, this could be the book for you.

Comparatively slim but admirably concise, this won't be the only book you need – but its full-colour step-by-step pictures will see you safely through the basics and provide a welcome refresher at any time.







Not strictly a manual, but there's still a remarkable amount of information tucked away in here. Stephanie can't help you if you've never made a knit stitch or you've forgotten how to seam, but the she has tips and tricks to see you through every stage of the knitting process. Tuck this one in your knitting bag and pull it out when you need a bit of friendly encouragement — or just a reason to buy yarn...

#### KNITTING IN PLAIN ENGLISH

#### Maggie Righetti (St Martin's Press)

"When describing a messy situation, Southerners say, 'It was as uncomfortable as a bastard at a family reunion.

And buttonholes are bastards."

The illustrations are adequate and the stitch dictionary minute, but Maggie approach to the craft is bracingly individual. With firm words on the importance of

gauge, the deceptiveness of magazine photography, and the uselessness of persevering with unloved projects (she advises ditching difficult WIPs in public places), she imparts her knitting wisdom with winning humour. The tips and tricks here are worth adding to any knitter's repertoire: her advice on

"Always read how to work a decrease very carefully. Some of them have similar abbreviations with only a slight difference between them."

A handy reference to cover the basics and a bit more. With the emphasis on texture rather than tailoring, the book features a substantial stitch dictionary and patterns for cushions, cards and toys, as well as a couple of simply-shaped sweaters. The magazine-style layout makes this an excellent book for flicking through and dipping into, and the illustrations and photography are easy to follow.

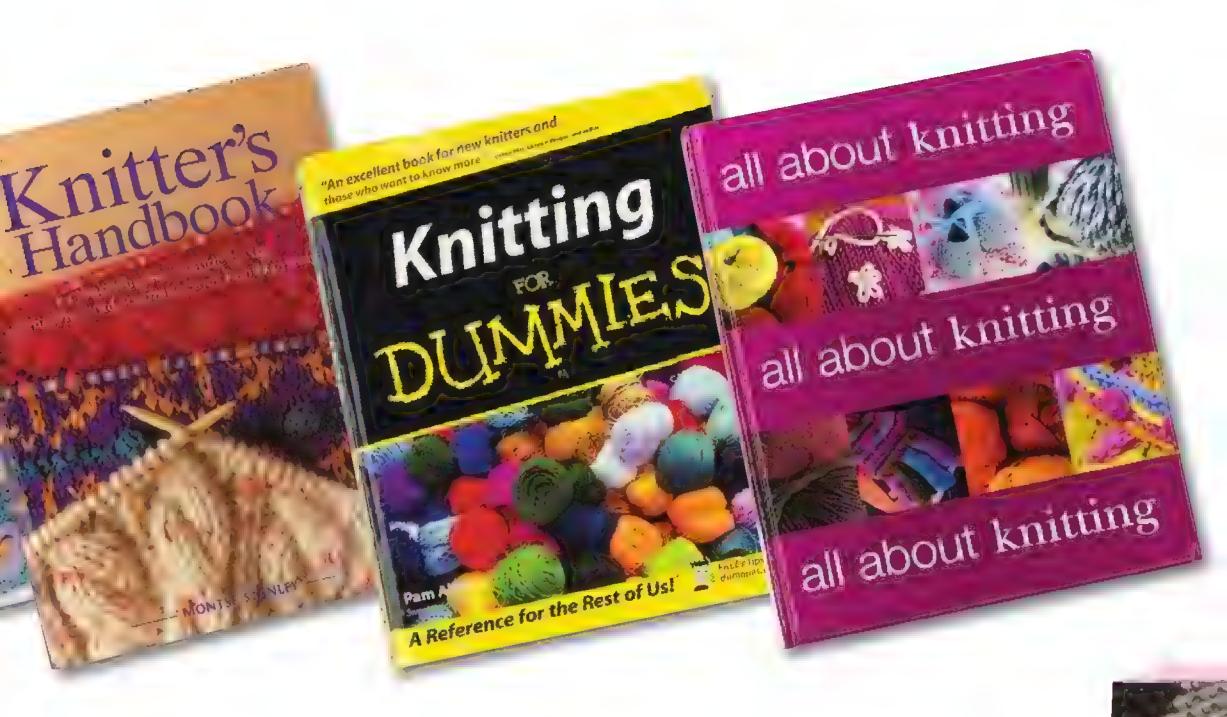
#### KNITTER'S HANDBOOK

#### Montse Stanley (David & Charles)

"Many knitters actually boast of ALWAYS using suchand-such. How utterly boring!"

If you can do it with yarn and needles, Montse Stanley has probably done it, described it here and commissioned Elaine Franks to draw a picture of it. Montse's insistence on professional finish and the inventive combination of design elements makes the

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If you can do it with yarn and needles, Montse Stanley has probably done it, described it here and commissioned Elaine Franks to draw a picture of it.

Handbook endlessly useful to the garment knitter, but the exhaustive approach can be exhausting.

She covers applications of the craft which go beyond clothing and into the realm of decorative arts - wire knitting, painted knitting, a method called 'twice-knitted knitting' – so even the most experienced knitter will be sure to find something intriguing.

#### KNITTING FOR DUMMIES

#### Pam Allen (Wiley Publishing)

"Knitting stirs creativity, gives you an ongoing sense of purpose, teaches patience, and soothes the soul." Following the standard ... For Dummies style, this isn't the book most likely to end up on your coffee table. It could just be the one you refer to the most, though: as you'd expect from the title, it covers everything in easy-to-follow detail with great clarity and illuminating diagrams. The second edition, due out in November 2008, promises to be even more thorough, with a

revised bibliography, and new chapters on fulling and knitting on the net.

#### ALL ABOUT KNITTING

#### Katy Denny (Martingale & Company)

"Having spent hours knitting a garment, it is important not to skimp on the finishing process."

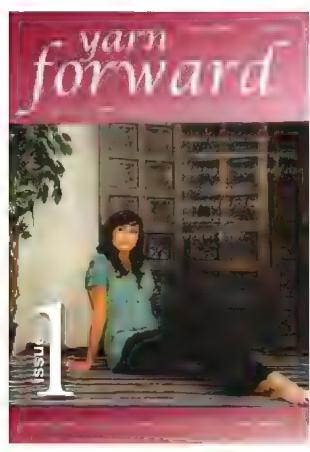
This new guide combines the contents of a couple of earlier books to produce a full-colour compendium of knitting techniques. It's not the most exhaustively compiled or elegantly presented, and the presentation is strictly impersonal, but if you need a good-value volume of knitting support, this one works.

The pattern section is substantial, which might strike you as a bonus or an irritation. However, the technical chapters are clearly written and illustrated and the small stitch gallery has a few unusual options.

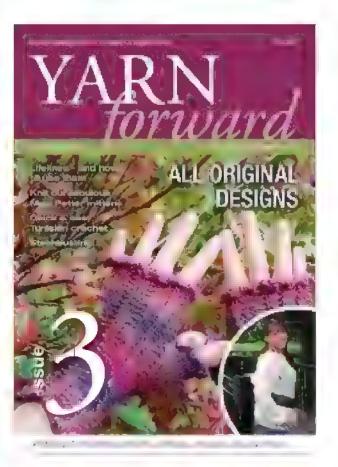


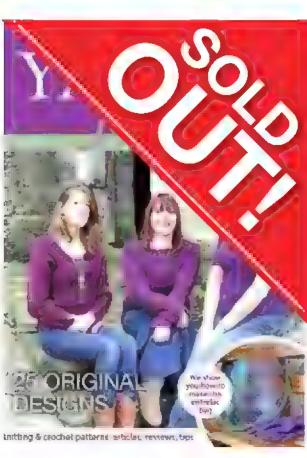
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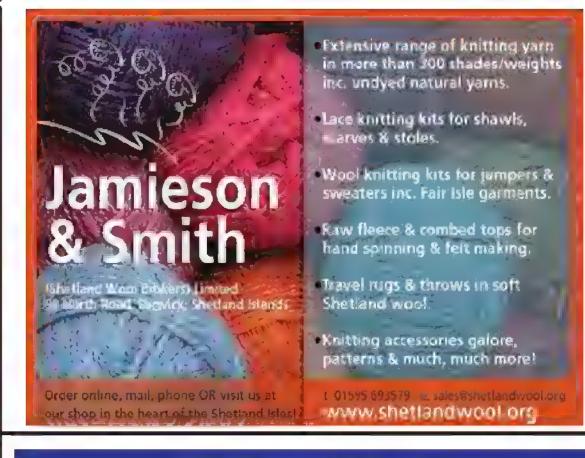
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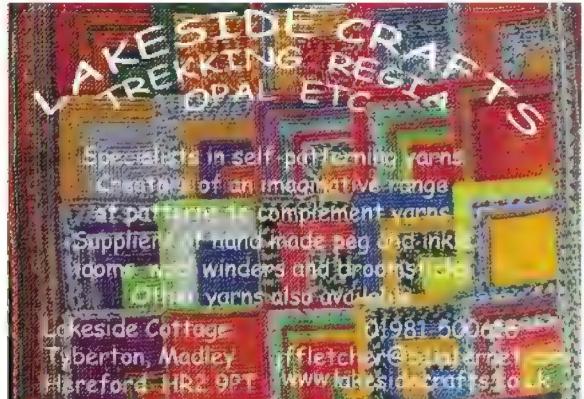
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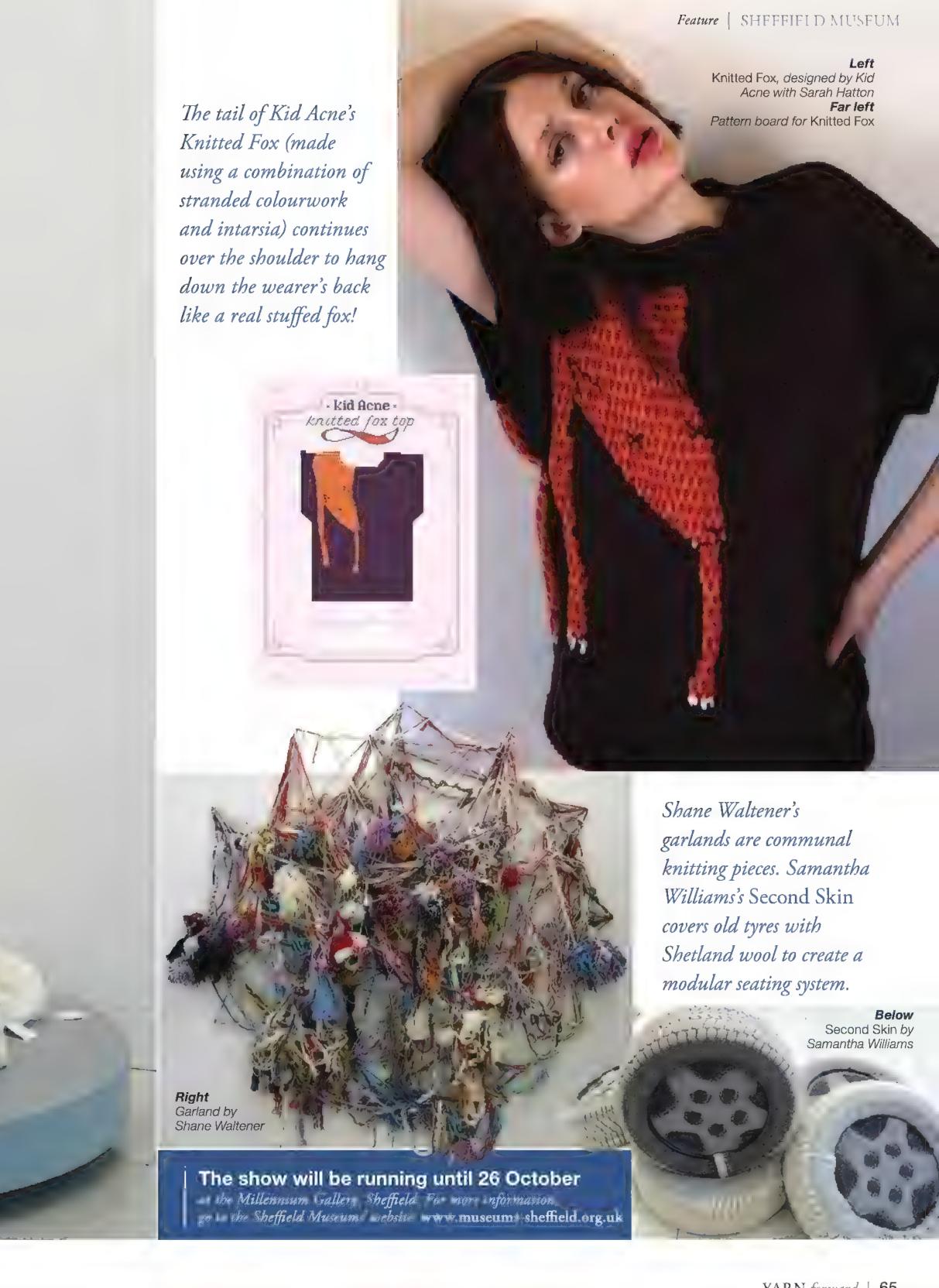
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Sheffield hosts an exhibition of the best in knitted art...



Knitted Wedding by the Cast Off Knitting Club is on display for the first time since the original ceremony and exhibition. All the pieces used were donated by knitters, and the bride and groom emerged through an arch of giant knitting needles!







## Pattern

#### BODY

LOWER BODY

With CC, cast on 114 (130, 146, 162, 178, 194) sts using backward loop. Change to MC for rest of piece. Knit 2 rows.

With RS facing, work row 9 of Leaf Motif Chart 1, k12 (16, 20, 24, 28, 32) sts, pm, k10 sts, pm, k42 (50, 58, 66, 74, 82) sts, pm, k10, pm, k12 (16, 20, 24, 28, 32), work row 9 of Leaf Motif Chart 2.

Work in pattern until piece measures 3 n/7.5cm from cast-on edge, ending with a wrong side row.

WAIST SHAPING (ALL SIZES)
With RS facing, work in pattern to first

marker, slip marker, skpo, work to 2 sts before 2nd marker, k2tog, work to 3rd marker, slip marker, skpo, work to 2 sts before 4th marker, k2tog, continue in pattern to end.

Work in pattern until piece measures 4½in/11.5cm from cast-on edge. Repeat waist shaping row.

#### Sizes L (XL, XXL) only

Work in pattern until piece measures 6in/15cm from cast-on edge. Repeat waist shaping row.

#### All sizes

Work in pattern until piece measures 7 (7, 7, 8½, 8½, 8½)in/18 (18, 18, 22, 22, 22)cm from beginning.

## Size and yarn guide

Bust	30-32	34-36	38-40	42-44	46-48	48-50	in
	76-81	86-91	97-102	107-112	117-122	122-127	cm
Actual bust	32	36	40	44	48	52	in
	81	91	102	112	122	127	cm
Actual length: Shoulder to waist	19	19	19.5	19.5	20	20	in
	48	48	45,5	49.5	51	51	cm
Yarn needed							
MC Manos, Wool Classica, 5003	3 skeins	4 skeins	4 skeins	5 skeins	5 skeins	5 skeins	
CC Manos Wool Classica, 6980	1 skein						
Total meters	438	584	584	730	730	730	
Total yards	480	640	640	800	800	800	



## Pattern...

To ensure a perfect fit for larger cup sizes, choose the size based on the intended wearer's underpust measurement, and follow the bust shaping directions for sizes L (XL, XXL).

#### DIFFICULTY

Intermediate

#### YARN MAKE UP

Manos, Wool Classica 5003 and 6980 100% wool

#### **TENSION**

Work 16 sts and 25 rows to measure 4x4in, 10x10cm square in st st using 5.5mm (US9) needles and MC.

#### **NOTIONS**

A pair of 5.5mm (US 9) needles
1 6mm (US9) crochet hook
9½/1cm buttons
6 stitch markers
Waste yarn or stitch holders
Tapestry needle
Sewing needle and thread

#### SPECIAL STITCH INSTRUCTIONS

#### Moss Stitch

ssk, p4.

Worked over an odd number of st tches.

Row 1 k1, \*p1, k1, rep from \* to end.

Row 2 repeat row 1.

#### Leaf Lace Motif (left edge)

Begin from row 9, then repeat rows 1-18.

Row 1 (RS) p5, k3tog, yo, k1, yo,

Row 2 (WS) k4, p5, k5.

**Row 3** p4, k2tog, k1, yo, k1, yo, k1, ssk, p3.

Row 4 k3, p7, k4.

Row 5 p3, k2tog, k2, yo, k1, yo, k2, ssk, p2.

Row 6 k2, p9, k3.

Row 7 p2, k2tog, k3, yo, k1, yo, k3, ssk, p2. (Cont over page)

## Yarn Alternatives

SAVE
Dalegarn, Freestyle
SPEND
Manos, Del Uruguay

SPOIL YOURSELF

#### **BUST SHAPING (ALL SIZES)**

With RS facing, work in pattern to first marker, sm, m1l, work to 2nd marker, m1r, sm, work to 3rd marker, sm, m1l, work to 4th marker, m1r, sm, continue in pattern to end.

Work in pattern until piece measures 11 (11, 11, 10, 10, 10)in/28 (28, 28, 25, 25, 25)cm from cast-on edge.

#### **Bust Shaping Row 2 (all sizes)**

With RS facing, work in pattern to first marker, sm, m1l, work in pattern to 4th marker, m1r, sm, continue in pattern to end.

#### Sizes L (XL, XXL)

Work in pattern until piece measures 11½in/29cm from beginning with RS facing and repeat Bust Shaping Row 2.

Work in pattern until piece measures approximately 14in/36cm from beginning, ending on the last row of Leaf Motif.

#### **NECKLINE SHAPING**

Work in Moss Stitch over 25 (29, 33, 37, 41, 45) sts. Work in st st until 25 (29, 33, 37, 41, 45) sts from end. Work Moss Stitch to end.

Work in pattern as established for 1in/2.5cm.

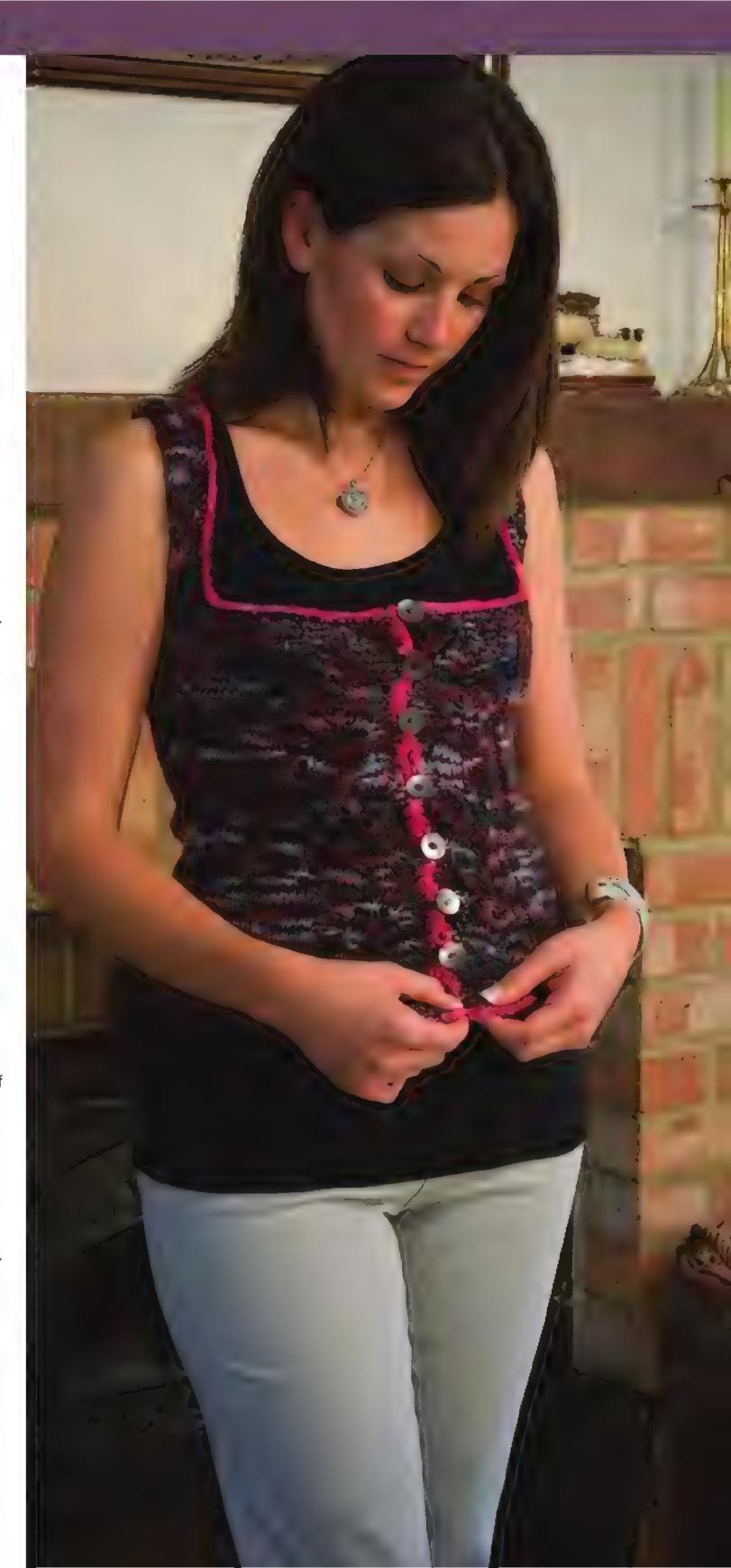
With RS facing, cast off 20 (24, 28, 32, 36, 40) sts. Work 5 sts in Moss Stitch, then continue in st st until 5 sts before the beginning of Moss Stitch. Work 5 sts in Moss Stitch, then cast off remaining 20 (24, 28, 32, 36, 40) sts. Work in pattern as established for 1in/2.5cm.

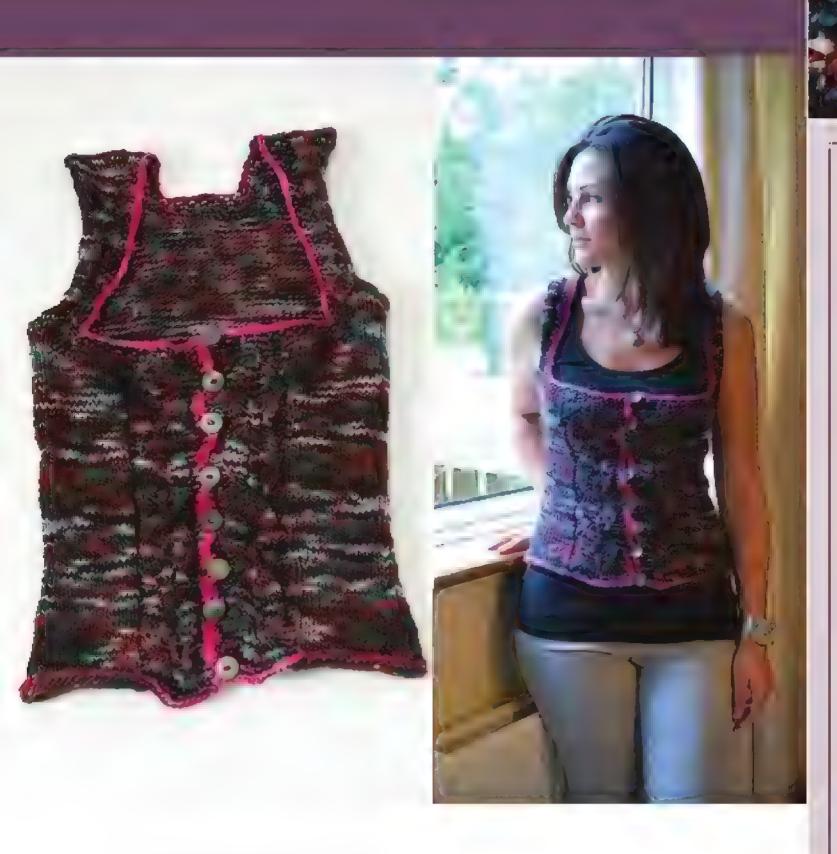
#### **ARMHOLE SHAPING**

With RS facing, work 5 sts in Moss Stitch, then work in st st to first marker. Remove marker. k2, cast off 6 sts, k2. Remove marker. k to 3rd marker. Remove marker. k2, cast off 6 sts, k2. Remove marker. Work in st st to last 5 sts. Work in Moss Stitch to end.

#### RIGHT FRONT

Place back and left front stitches on





holder while working on right front.
With RS facing, work first 5 sts in Moss
Stitch, work st st to end. Continue in
pattern for 1in/2.5mm.

#### SHOULDER SHAPING

With RS facing, work first 5 sts in Moss Stitch, m1, work in st st to end.
Work 5 rows in pattern as set.
Repeat these 6 rows 4 (4, 4, 4, 5, 5) more times.

Work in pattern until armhole measures 6 (6, 6½, 6.5, 7, 7)in/15 (15, 16.5, 16.5, 18, 18)cm.

Place sts on holder.

#### **LEFT FRONT**

Return Left Front sts to needle. Work as for Right Front, reversing shaping.

#### **BACK**

Return sts to needle.

Work in st st for 1in/2.5cm.

#### SHOULDER SHAPING

With RS facing, k1, skpo, work in st st to last 3 sts, k2tog, k1.
Work 2 rows plain.

Repeat previous 3 rows 2 (2, 2, 3, 3, 3) more times.

Work in st st until armhole measures 4½ (4½, 4½, 4½, 5, 5)in/11.5 (11.5, 11.5, 13)cm.

#### **BACK NECK SHAPING**

Work 11 (11, 11, 11, 12, 12) sts in st st, then in Moss Stitch until last 11 (11, 11, 11, 12, 12) sts. Work in st st to end of row.

Continue in pattern as set for 1in/2.5cm.

Work until 5 sts into Moss Stitch, cast off until 5 sts from end of Moss Stitch. Work Back Left and Back Right in pattern as set until they measure the same as the Fronts.

#### **FINISHING**

Graft shoulder sts together.
With crochet hook and CC, work sc around neckline.

Work sc around armholes.

Work dc on front edges, creating buttonholes on the right side as you go. Sew on buttons opposite buttonholes and weave in all ends.



Row 8 k1, p11, k2.

**Row 9** p1, yo, k5, sl1, k2tog, psso, k5, yo.

**Row 10** k1, p11, k2.

**Row 11** p2, yo, k4, sl1, k2tog, psso, k4, yo, p1.

Row 12 k2, p9, k3.

**Row 13** p3, yo, k3, sl1, k2tog, psso, k3, yo, p2.

Row 14 k3, p7, k4.

**Row 15** p4, yo, k2, sl1, k2tog, psso, k2, yo, p3.

Row 16 k4, p5, p5

**Row 17** p5, yo, k1, sl1, k2tog, psso, k1, yo, p4.

**Row 18** k5, p3, k6.

#### Lace Leaf Motif (right edge)

Begin from row 9, then repeat rows 1 to 18.

**Row 1 (RS)** p4, k2tog, yo, k1, yo, ssk, p5.

Row 2 (WS) k5, p5, k4.

**Row 3:** p3, k2tog, k1, yo, k1, yo, k1, ssk, p4.

Row 4 k4, p7, k3.

**Row 5** p2, k2tog, k2, yo, k1, yo, k2, ssk, p3.

Row 6 k3, p9, k2.

**Row 7** p1, k2tog, k3, yo, k1, yo, k3, ssk, p2.

Row 8 k2, p11, k1.

**Row 9** yo, k5, sl1, k2tog, psso, k5, yo, p1.

Row 10 k2, p11, k1.

**Row 11** p1, yo, k4, sl1, k2tog, psso, k4, yo, p2.

Row 12 k3, p9, k2.

**Row 13** p2, yo, k3, sl k2tog, psso, k3, yo, p3.

**Row 14** k4, p7, k3.

**Row 15** p3, yo, k2, sl1, k2tog, psso, k2, yo, p4.

**Row 16** k5, p5, k4.

**Row 17** p4, yo, k1, sl1, k2tog, psso, k1, yo, p5.

Row 18 k6, p3, p5.

#### **MODEL WEARS...**

Not Your Daughter's Jeans (bootcut), kindly lent by www.poisonretail.com

#### THANKS TO...

Linda Davage for knitting this sample



## Fully Fashioned

Sarah Dallas talks to Yarn Forward's Sarah Webster about her career in knitwear as the Fashion Museum in Bath welcomes her design archive.

or Sarah Dallas, there has never been any doubt that craft techniques and refined style should co-exist. "I've fought that battle all along. I've wanted knitwear to be fashion, not just knitwear to be knit," she explains as she sits down to tea in Bath's Pump Rooms, site of the Fashion Museum.

"I'm as much interested, if not more interested, in the garment shape than just the knitting itself. I'm not essentially a knitter's knitter." Creating a style that she describes as being "about the whole garment – the whole outfit really," Sarah produces pieces in which detail and structure combine to elegant effect.

A luxurious cardigan in variegated pastel mohair from the late 1970s is made with holes that are integral to the fabric. Appliqué patches cover the holes, and the gently undulating stitch patterns trace a delightfully organic path around them. The detail is typical of the considered approach which Sarah takes to knitwear design, developing embellishments and silhouette together to create a coherent and flattering look.

#### FIGHTING FOR FASHION

Today, dramatic and stylish knitwear is a mainstay of both catwalk and high street, but when Sarah was first starting her career in design (graduating from the Middlesex Polytechnic and the Royal College of Art before launching her own knitwear label in the 1970s) knitting was, in the words of the panel at the Fashion Museum, often "overlooked or pigeon-holed as solely a crafts-based or domestic activity."

The panel goes on to say, in slightly defensive style, that "Sarah Dallas's work shows that knit is a valid fashion medium creating both the fabric and the pattern pieces for garments at one and the same time." So what is it that differentiates craft knitting from fashion knitting? Sarah says, "It's being concerned about the weight and quality of knit."

"It's not just about the sweater, which I think handknit can sometimes be very concerned about," she elaborates: "it's about the whole silhouette. In the seventies and eighties there were whole knitted looks, and now knitted dresses are back, knitted coats are back."

To ensure that her knitted ensembles were both good-looking and wearable, Sarah would order cones of yarn which could be knitted from both ends at once. Yarn would be used singly to create delicate, lightweight pieces (for example, a dainty lace-patterned gold top in the Fashion Museum collection), or with both ends held together to produce complementary outerwear garments in a matching colourway (such as the luxurious gold balloon-sleeved cardigan designed to be worn with the top).

#### **GET THE LOOK**

The Fashion Museum holds a sensational example of the 'knitted look' from around 1976-7. An ensemble of full skirt

and bustier top uses a wide pallet of bright colours for the layers of contrasting trims, giving the outfit a celebratory, carnival look.

It's from a glossy lightweight yarn which drapes attractively and adds minimal bulk to the wearer's body. The top is worked sideways, allowing the picot trims to be worked vertically, framing a front panel of eyelets which are laced. Because knitting stretches less lengthwise than it does widthwise, a side-to-side construction also means that there will be less strain on the eyelets when worn.

The skirt is worked vertically. A heavily flounced lower section gives weight and swing. The knee-to-hip section is knitted in a diagonal lace pattern which produces a similar effect to woven fabric cut on the bias, skimming flattering about the wearer. And at the waist, a gloriously detailed belt features multiple cords in different colours woven around the skirt.

"Attention to detail – even if it's just a rib or a trim, something like that – that's very important," she adds. Sarah generally uses just one or two decorative

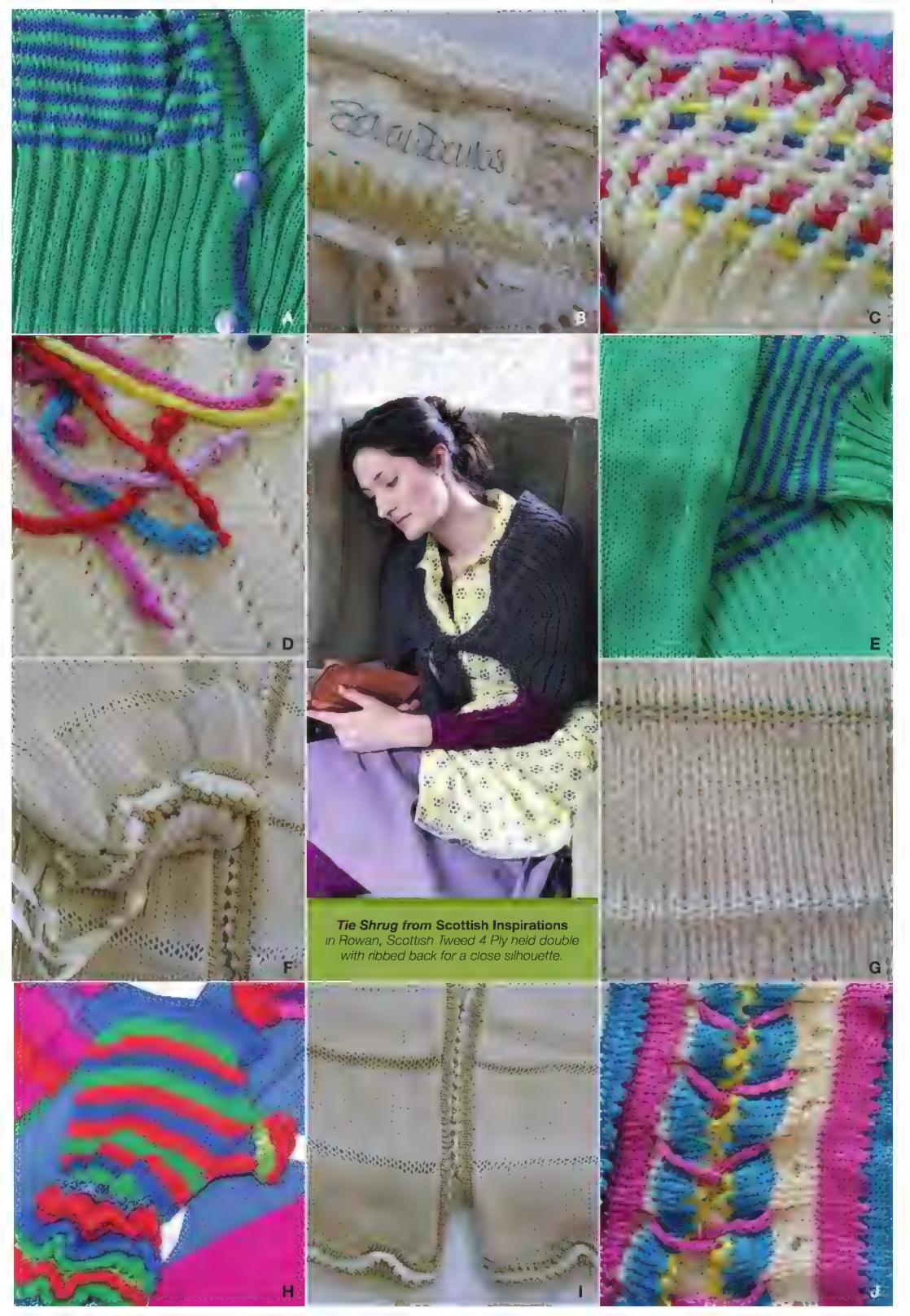
"I've fought that battle all along.
I've wanted knitwear to be fashion,
not just knitwear to be knit. I'm not
essentially a knitter's knitter."

Green and blue striped ensemble of tube top, doublebreasted cardigan and shift dress.

B, F, G, I
Ensemble of fineknit tube top and
balloon-sleeved
worsted weight
jacket in gold with
metallic stripes.

Multicoloured mitts, arm warmers and leg warmers with dense frills.

D, C, J
Long skirt and
bustier-style top
ensemble, with
multicoloured
i-cord accents and
eyelet details.





motifs in each piece, allowing the accents to have full impact without detracting from the overall appearance of the garment. "My work isn't that complicated, it's quite simple - it's quite a lot about the shape. I do use certain stitches and cables, but quite simple, quite refined ones."

#### CRAFTS AND ART

An excellent example of this approach at the Fashion Museum is a cream lambswool jumper from 1983. Worked at a firm tension to achieve a structured, ladylike look, the fabric features an all-over pine-cone lace pattern, accented with pearl beads. Puff sleeve stand out crisply, creating an elegant and precise silhouette which would fit in at any moment from the 1940s to the current vintage revival. (Sarah's 2002 book Vintage Knits (Fireside) features a similarly neat boat-necked beaded jumper.)

"My work is quite a lot about the shape. Attention to detail - even if it's just a rib or a trim, something like that - is very important"

Further traditional yet sleek styling appears in a 1979 set which matches a houndstooth-check Fair Isle cardigan with a waistcoat featuring the same pattern on the fronts and a complementary

pattern on the back. The close-fitting waistcoat has fronts which taper to neat points and tidy inset pockets with a picot trim.

The cardigan has a deep ribbed section in blue at the waist and cuffs - helping the looser garment to hold its shape, but also making blue the dominant colour and intensifying the contrast with the rust-red of the waistcoat's back.

This sort of classic dressing is a dominant theme of Sarah's most recent collection for Rowan (Scottish Inspirations, 2006), although it's not necessarily the style she feels is closest to her heart. "That was a more commissioned thing, and Sarah Dallas Knitting was more from my point of view - I'd wanted to do that for quite a while."

In her 2004 self-titled volume, Sarah takes inspiration from the colour-block paintings of Philip Rothko to create pieces which combine boldly contrasting shades with subtle textures to calm and luxurious effect. "I love going to exhibitions and I love Rothko's paintings. It's quite a relief (from designing), but at the same time it's also looking at colours, blocks of colour and proportions of colour."

#### **NEW GENERATION**

As Senior Tutor in Textile and Fashion at the RCA (where she founded the Fashion Knitwear Course in 1989), Sarah now teaches aspiring designers how

to realise their vision in knitted form. Her students have included the catwalk king of eveningwear, Julien Macdonald: "He's made knitwear glamorous, and I really did like his work at college, though I'm not so keen on it now. He's very clever - he was quite an engineer of knitting, actually. Beautiful shapes, absolutely beautiful shapes."

Another RCA talent is Tomoko Yamanaka, who along with Hilde Rubecksen produces knitwear collections under the Rubecksen Yamanaka label: "She does quite quirky, quite interesting but detailed knits. She's recently been put forward for something in Paris."

What does Sarah consider to be the most important lessons for up-and-coming knitwear designers? "They have to learn technical skills. They all do a technical knit project when they first arrive, then they do a garment making project which is about design as well but essentially it's to take them through the garment making process."

#### HIGH GLAMOUR AND DIRTY WORK

Sarah is an expert on this process, having worked closely on the production side since first making her own collections, and she uses the same methods to design for handknitters as she does for designing machine knitted pieces.

"I work from an industrial knit point of view. Although I've done three handknit books recently, I don't necessarily consider myself to be a handknitter - I'm a knitwear designer, and the process is the same basically. I never have to write knitting patterns, someone else does that. It sounds like I don't do the dirty work, doesn't it? I always do spec drawings, and spec drawings for one are the same as for another."

B, F, I Fair Isle waistcoat (part of an ensemble with matching cardigan) with adjustable belt to cinch in back, inset pockets and tapered fronts.

Appliqué patches

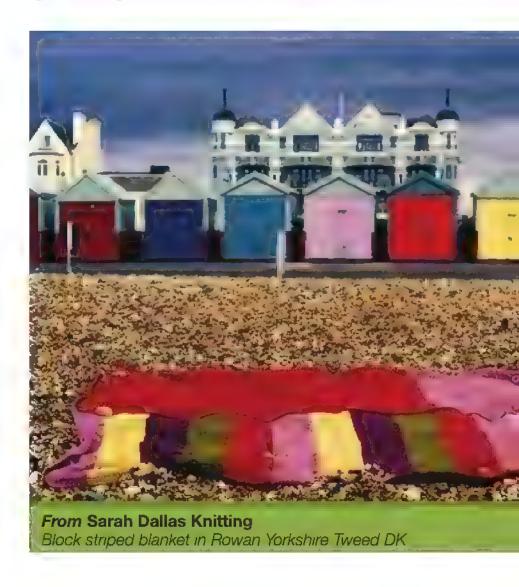
variegated mohair

with ribbon ties at

the neck.

on a sumptuous cardigan of

D, C, J Picot trimmed shawl and purse in natural-coloured lambswool, contrasting with the bright sheen of the edging detail.



In fact, it was through her work on the ready-to-wear collections that Sarah began her involvement with Rowan. "My first connection with them was that I bought yarn from them – they used to do yarn on cones, so I could use their yarns to do domestic machine knitting, which was how I started. And then I suppose because I was buying yarn from them, and they were in Yorkshire and I lived in Yorkshire, I then started to design for their magazines."

Sarah's first design for Rowan appeared in issue three, and she has worked with them regularly ever since. Has working with Rowan changed Sarah's approach to knitwear design? The answer is definite: "No. I think I've always worked the way I want to for Rowan, which is probably why (company founder) Stephen Shears approached me — I think he liked my fashion approach."

One of Rowan's great strengths is their ability to support individual styles within the overall aesthetic of the label. Sarah's peers at the company included many designers who have gone on to become some of the biggest names in handknit design. "Erika Knight has certainly flourished. I always liked Kim Hargreaves' work as well, and I worked quite closely with her – I always liked her simplicity of style. And Artwork – I always liked what Artwork were doing." See pg 54 for an interview with Artwork designer Martin Storey)

Her work with Rowan also led to associations with high-street companies like Next and Marks & Spencer. From such mass-production outlets, to the exclusive stockists of her ready-to-wear collections (including Harrods and Harvey Nichols), to her handknitting designs, Sarah's work has reached an extraordinarily wide range of wearers. Her design archive offers a detailed insight into fashion history, recording what we were wearing, and how we came to be wearing it.

#### KNITTING HISTORY

Sarah was looking for an institution to receive her archive when she was contacted by the Fashion Museum's curator: "She said she'd like to see where I got my ideas from, my sketches and swatches leading towards the garment, but also the whole process of

letters I'd written and costings. She took the whole lot."

"I do record things quite methodically – I'm not keeping it for posterity or anything, it's just because I think the next day I might forget what "I've always worked the way I want to for Rowan, which is probably why they approached me – I think they liked my fashion approach."

I've done or forget what I was going to do." Inevitably, a few things have gone astray over the three decades of Sarah's career: "Some things were lost on the way in my move from Yorkshire to London, but people who know that I'm gathering stuff together are now giving it back."

With more objects being added to the archive as they are discovered, the Fashion Museum collection is an ever-growing library of clothing and culture built on the work of one of knitwear design's most polished and focussed talents.



#### SARAH ON YOUR SHELVES

#### Vintage Knits

Ebury Press, 2002

With Yesterknits. 30 updated womenswear pieces based on original postwar patterns. Classically feminine and very beautiful with fine stitch patterns and elegant shapes.

#### Sarah Dallas Knitting

Rowan, 2005

Sarah's favourite: pure, simple designs for family clothing and homewares arranged by colour. With Catherine Gratwicke's stunning photography.

#### Scottish Inspirations

Rowan, 2006/ Rowan, 2007

With Wendy Baker and Catherine Tough. Inspired by subtle tweeds and rugged Scottish scenery, a collection of traditional cabled and Fair Isle styles. A, G
Leg warmers and
arm warmers with
contrast trim.

ا

Pastel raglan sweater – an early commercial piece.

C, H

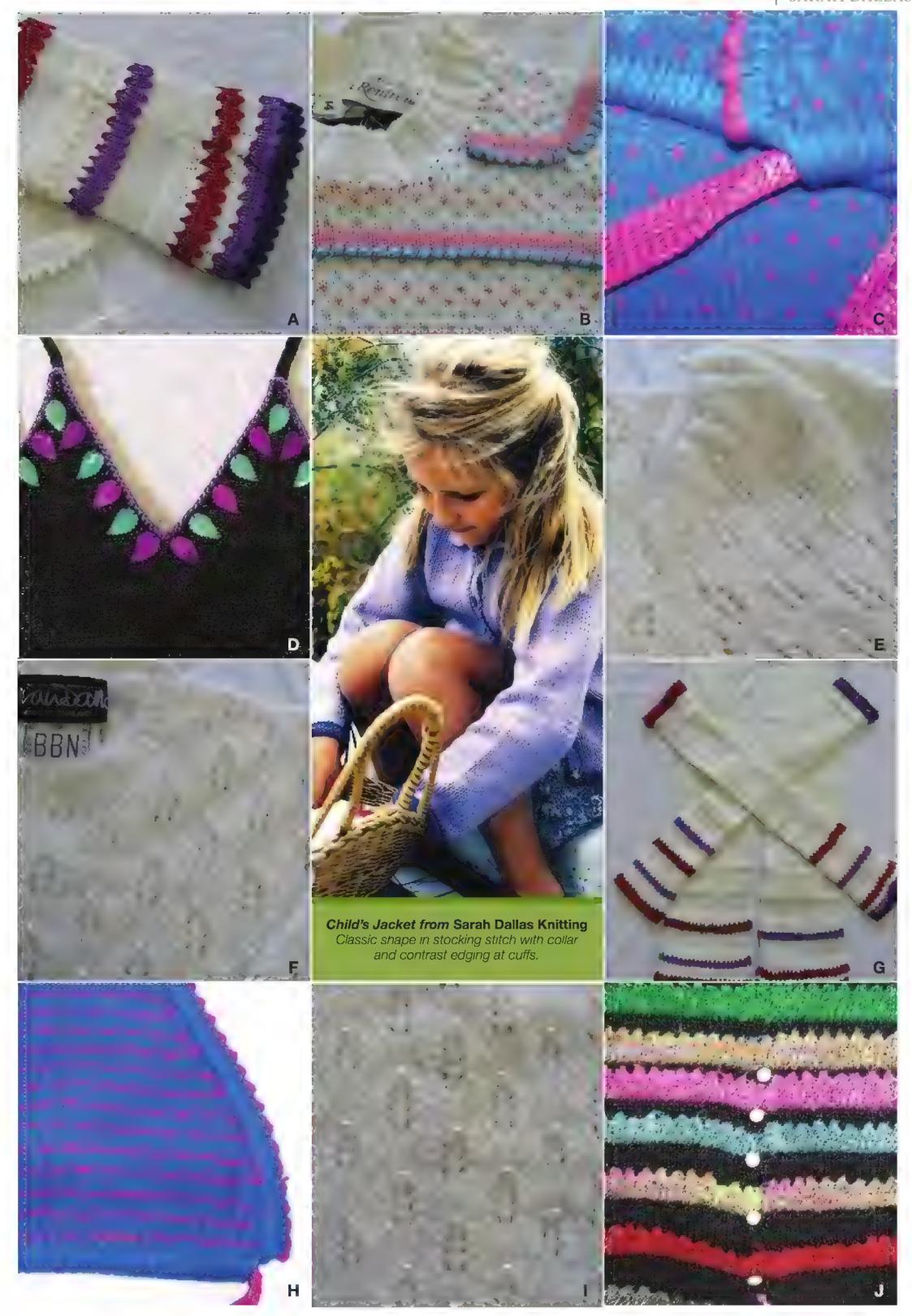
Fair Isle wrap cardigan. Part of an ensemble with matching tube top.

D, J

Sequinned metallic cami and tube top with picot detail.

E, F, I

Pearl beaded lambswool lace sweater; detail showing crew neck and puff sleeves.





# Breakfast Set

By Juliet Bernard

With rustic cables and jewel-bright colours to cheer up your morning, this set will keep your breakfast snug as you warm up for the day.

#### Pattern

## TEAPOT BACK & FRONT (MAKE 2)

Using MC with yarn doubled, cast on 38 sts.

Row 1 p2, (k2, p2) to end.

Row 2 k2 (p2, k2) to end.

Rows 3 & 4 repeat rows 1 and 2.

**Row 5 (RS)** p2, k2, p2, m1, (k2, p2) 3 times, m1, k2, m1, (p2, k2) 3 times, m1, p2, k2, p2. 42 sts

**Row 6** k2, p2, k3, p6, k6, p4, k6, p6, k3, p2, k2.

**Row 7** p2, 2-st right twist, p3, k6, p6, C4F, p6, k6, p3, 2-st right twist, p2.

Row 8 As row 6.

**Row 9** p2, 2-st right twist, p3, C6F, p5, Cp3B, Cp3F, p5, C6B, p3, 2-st right twist, p2.

**Row 10** k2, p2, k3, p6, k5, p2, k2, p2, k5, p6, k3, p2, k2.

**Row 11** p2, 2-st right twist, p3, k6, p4, Cp3B, p2, Cp3F, p4, k6, p3, 2-st right twist, p2.

**Row 12** k2, p2, k3, p6, k4, p2, k4, p2, k4, p6, k3, p2, k2.

**Row 13** p2, 2-st right twist, p3, k6, p4, Cp3F, p2, Cp3B, p4, k6, p3, 2-st right twist, p2.

Row 14 As row 10.

**Row 15** p2, 2-st right twist, p3, k6, p5, Cp3F, Cp3B, p5, k6, p3, 2-st right twist, p2.

Row 16 As row 6.

**Row 17** p2, 2-st right twist, p3, C6F, p6, C4F, p6, C6B, p3, 2-st right twist, p2.

Row 18 As row 6

**Row 19** p2, 2-st right twist, p3, k6, p5, Cp3B, C3F, p5, k6, p3, 2-st right twist, p2.

**Row 20** k2, p2, k3, p6, k5, p2, k1, p3, k5, p6, k3, p2, k2.

**Row 21** p2, 2-st right twist, p3, k6, p4, C3B, p1, k1, Cp3F, p4, k6, p3, 2-st right twist, p2.

**Row 22** k2, p2, k3, p6, k4, p3, k1, p1, k1, p2, k4, p6, k3, p2, k2.

**Row 23** p2, 2-st right twist, p3, k6, p3, Cp3B, (k1, p1) twice, C3F, p3, k6, p3, 2-st right twist, p2.

**Row 24** k2, p2, k3, p6, k3, p2, (k1, p1) twice, k1, p3, k3, p6, k3, p2, k2.

**Row 25** p2, 2-st right twist, p3, C6F, p2, C3B, (p1, k1) 3 times, Cp3F, p2, C6B, p3, 2-st right twist, p2.

**Row 26** k2, p2, k3, p6, k2, p3, (k1, p1) 3 times, k1, p2, k2, p6, k3, p2, k2.

Row 27 p2, 2-st right twist, p3, k6, p2, k3, p1, k1, p1, MB, p1, k1, p1, k2, p2, k6, p3, 2-st right twist, p2.

**Row 28** k2, p2, k3, p6, k2, p3, (k1, p1) 3 times, k1, p2, k2, p6, k3, p2, k2.

Row 29 p2, 2-st right twist, p3, k6, p2, Cp3F, (p1, k1) 3 times, Cp3B, p2, k6, p3, 2-st right twist, p2.

**Row 30** k2, p2, k3, p6, k3, p2, (k1, p1) twice, k1, p3, k3, p6, k3, p2, k2.

**Row 31** p2, 2-st right twist, p3, k6, p3, Cp3F, (k1, p1) twice, Cp3B, p3, k6, p3, 2-st right twist, p2.

**Row 32** k2, p2, k3, p6, k4, p3, k1, p1, k1, p2, k4, p6, k3, p2, k2.

**Row 33** p2, 2-st right twist, p3, C6F, p4, Cp3F, p1, k1, Cp3B, p4, C6B, p3, 2-st right twist, p2.

**Row 34** k2, p2, k3, p6, k5, p2, k1, p3, k5, p6, k3, p2, k2.

**Row 35** p2, 2-st right twist, p3, k6, p5, Cp3F, Cp3B, p5, k6, p3, 2-st right twist, p2.

**Row 36** k2, p2, k3, p6, k6, p4, k6, p6, k3, p2, k2.

**Row 37** p2, 2-st right twist, p3, k6, p6, C4F, p6, k6, p3, 2-st right twist, p2.

**Row 38** k2, p2, k1, k2tog, (p2, k2) 3 times, (p2tog) twice, (k2, p2) 3 times, k2tog, k1, p2, k2. 38 sts.

Row 39 p2, (k2, p2) to end.

#### SHAPE TOP

**Row 40** (k2, p2tog) to last 2 sts, k2. 29 sts.

**Row 41** (p2tog, k1) to last 2 sts, p2tog. 19 sts.

Row 42 p2tog to last st, p1. 10 sts

Row 43 k2tog to end. 5 sts

Draw yarn through remaining sts and fasten off.

#### MAKE UP

Join back and front of Tea Cosy, allowing 3in/8cm opening for handle, and 21/2in/7cm opening for spout.



#### **DIFFICULTY**

Beginner

#### MEASUREMENTS

Tea cosy to fit 4-6 cup teapot (approx 16½in/42cm circumference, 7in/17cm tall)
Egg cosy to fit standard size hen's egg

#### **MATERIALS**

MC: 2 x 50g/125m/137yd balls
Rowan, Pure Wool DK in shade 020
CC: 1 x 50g ball Rowan, Pure Wool DK in shade 028

#### YARN MAKE UP

100% superwash wool

#### YARDAGE/METREAGE NEEDED

MC: 250m, 274yrd CC: 125m, 137yrd

#### **TENSION**

Work 18sts and 26 rows to measure 4x4in, 10x10cm in st st with yarn held double using 5mm (US8) needles.

#### **NOTIONS**

A pair of 5mm (US8) needles Cable needle Pompom maker

#### SPECIAL ABBREVIATIONS FOR THIS PATTERN

2-st right twist k into back of 2nd st on left-hand needle and then into from of 1st st.

C3F sl 2 sts to cable needle and hold at front of work, k1, then k2 from cable needle.

C3B sl 1 st to cable needle and hold at back of work, k2, then k1 from cable needle.

Cp3F sl 2 sts to cable needle and hold at front of work, p1, then k2 from cable needle.

Cp3B sl 1 st to cable needle and hold at back of work, k2, then p1 from cable needle.

#### Yarn Alternatives

SAVE

Patons, Diploma Gold

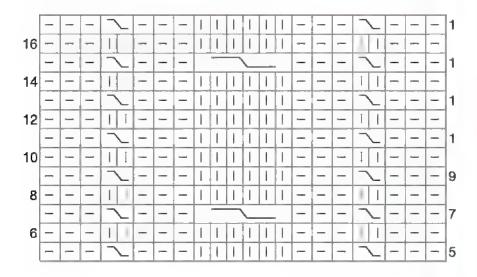
SPEND

Sirdar, Eco Wool

SPOIL YOURSELF

RYC, Silk Wool

#### **Egg Cosy cable**



#### **ABOUT THIS** Pattern...

#### SPECIAL ABBREVIATIONS

(continued)

C4F sl 2 sts to cable needle and hold at front of work, k2, then k2 from cable needle.

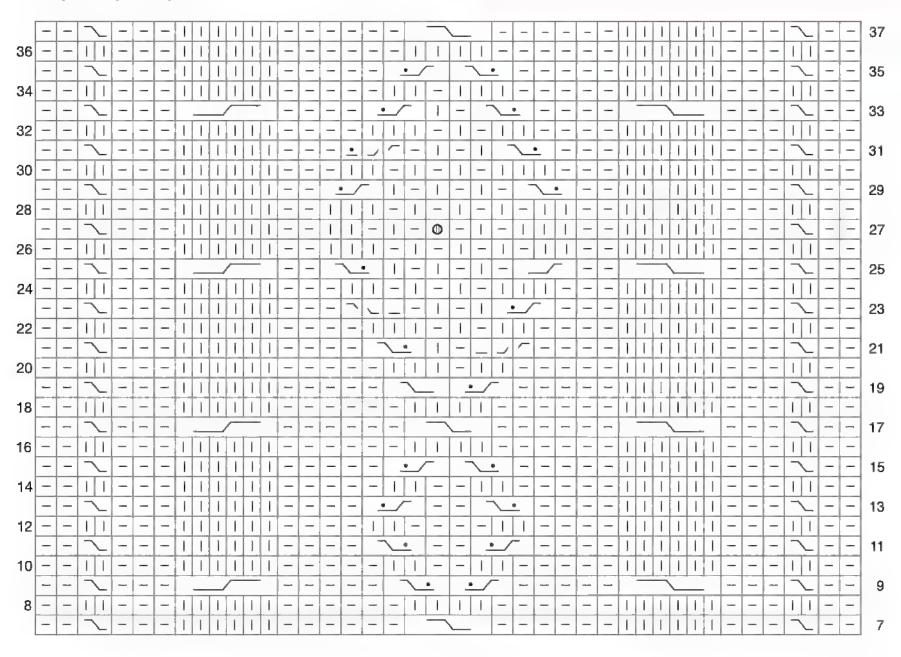
C6F sl 3 sts to cable needle and hold at front of work, k3, then k3 from cable needle.

C6B sl 3 sts to cable needle and hold at back of work, k3, then k3 from cable needle.

MB (make bobble) k1, p1, k1, p1,

k1 into next stitch. Turn and p5. Turn and k5. Turn and p2tog, p1, p2tog. Turn and k3tog.

#### Teapot Cosy cable panel



#### Key

	it off flot point fro			
	p on RS, k on WS			
_	2-st right twist			
_	C3F			
<u>.</u>	Cp3F			
	C3B			
•	Cp3B			
	C4F			
	C6F			
	C6B			
0	MB			

k on RS, p on WS

Make 1 pompom in MC and 2 pompoms in CC and sew to top.

#### EGG COSY BACK & FRONT (MAKE 2)

Using CC with yarn doubled, cast on 18 sts.

Row 1 p2, (k2, p2) to end.

Row 2 k2, (p2, k2) to end.

Row 3 Repeat row 1.

Row 4 k2, m1, p2, k2, m1, p2, k2, p2, m1, k2, p2, m1, k2. 22 sts.

**Row 5** p3, 2-st right twist, p3, k6, p3,

2-st right twist, p3.

**Row 6** k3, p2, k3, p6, k3, p2, k3.

Row 7 p3, 2-st right twist, p3, C6F, p3, 2-st right twist, p3.

Row 8 & all even rows rep row 6.

Rows 9,11 and 13 repeat row 5.

Row 15 p3, 2-st right twist, p3, C6F, p3, 2-st right twist, p3.

Row 17 repeat row 5.

**SHAPE TOP** 

**Row 18** k1, k2tog, p2, k1, k2tog, p2, k2, p2, k2tog, k1, p2, k2tog, k1. 18 sts.

Row 19 (k2, p2tog) to last 2 sts, p2tog. 13 sts

**Row 20** (k1, p2tog) to last st, k1.

9 sts

Row 21 k2tog to last stitch, k1. 5 sts Draw yarn through remaining sts to cast off.

#### MAKE UP

Sew together back and front at the sides.

Make 1 pompom in MC and sew to top.

## Abbreviations

### Contacts

#### **KNITTING**

alt • alternate

approx • approximately

beg • beginning

CC • contrast colour

cont • continue

**dec** • decrease(ing)

**dpn** • double-pointed needle

foll • following

folls • follows

g st • garter stitch

inc • increase(ing)

k • knit

**k2tog** • knit 2 together

kwise • knitwise

LH • lefthand

m1 • make one

m11 • make one left

m1r • make one right

MC • main colour

p • purl

p2tog • purl 2 together

patt • pattern

pm • place marker

psso • pass slipped st over

rem • remain(ing)

rep • repeat

RS • right side

**sl1** • slip 1 st

skpo • sl1, k1, pass sl st over

sm • slip marker

**ssk** • slip first st, slip second st, then work both together off right hand needle

st(s) • stitch(es)

st st • stocking stitch

tbl • through back of loop/s

tog • together

WS • wrong side

yf • yarn forward

yo • yarn over

yon • yarn over needle

yrn • yarn round needle

#### **CROCHET**

ch • chain

sc • single crochet UK (US double)

dc • double crochet

htr • half treble crochet

tr • treble crochet

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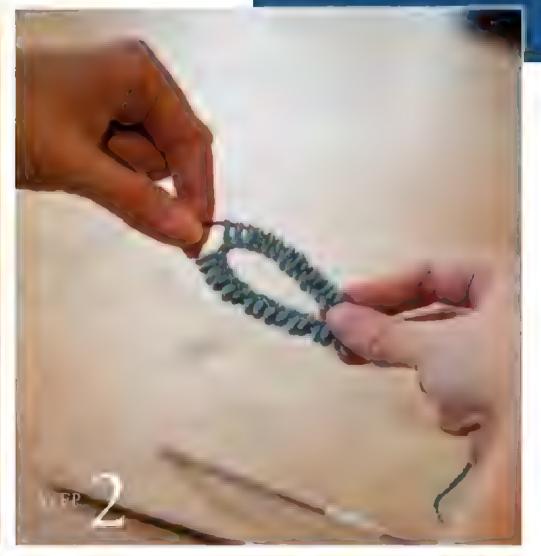
# Mystery of the Magic Loop

If you like the idea of knitting in the round, but find four needles too fiddly, have a go at the magic loop method for great results.

#### WHAT WILL YOU NEED...

ram and appropriately sized circular needle that is approximately a times the approximately a times the accuminence of what you are going to knik. Many people find that socks are easiest to knit on a 70cm circular needle, however when you have the technique down to a fine art you'll be able to experiment with different needle lengths.









Magic Loop is a method of knitting in the round using only one circular needle instead of multiple double-pointed needles. Ideal for socks, sleeves and other items with small circumferences it is a popular technique, especially for portable knitting as the chance of losing needles or stitches when your knitting is in your bag is greatly reduced.

#### STEP 1: WHERE TO START

Cast on the number of stitches the pattern calls for onto your circular needle.

#### STEP 2: SPLIT STITCHES

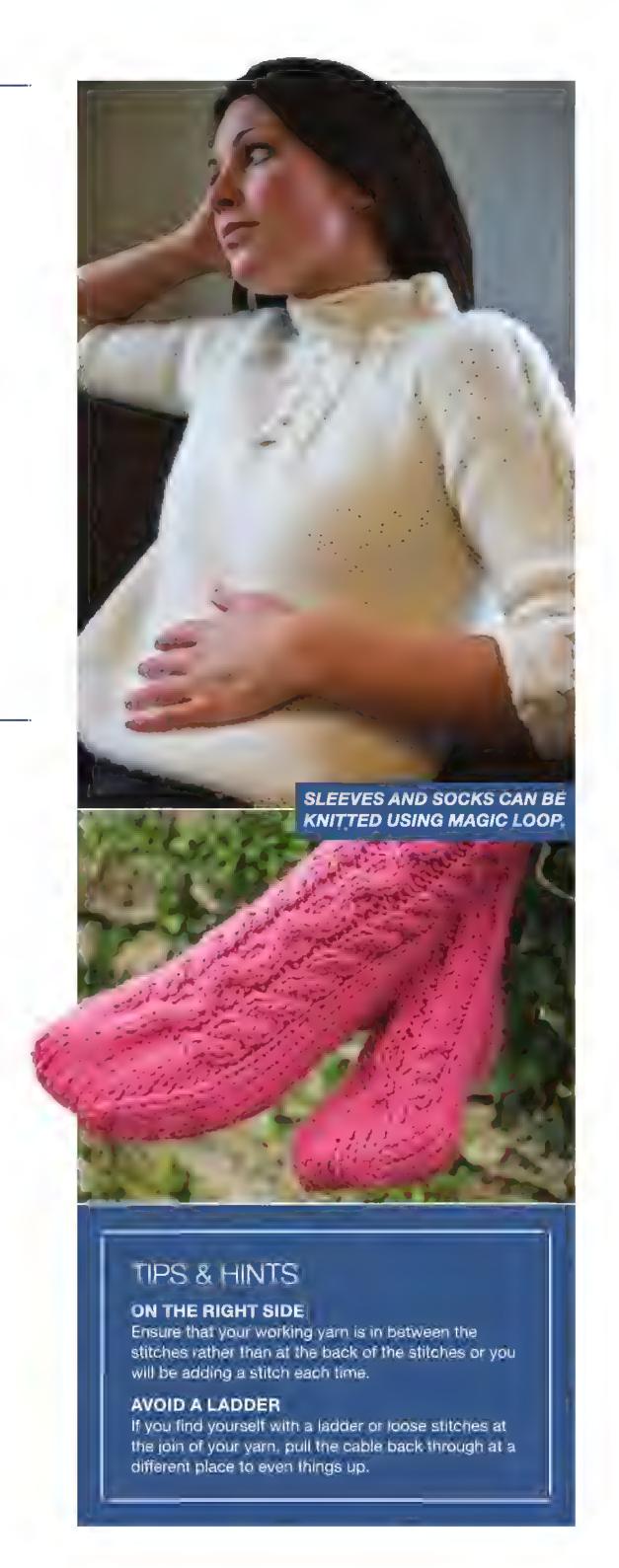
Divide the number of stitches in half and pull the cable from the middle of the two halves so that your stitches are on each needle.

#### STEP 3: GET READY TO KNIT

Keeping the stitches at the end of the left-hand needle, push the stitches on the right-hand needle to the cable part of the needle so that the right-hand needle is free to knit with.

#### STEP 4: REPEATS

Now using the right needle, knit the stitches from the left-hand needle. When you reach the end of the stitches on the left-hand needle turn the knitting around and repeat the process again.



# Knitting

#### By Rachael Matthews

Many people knit for inner calm, but in this issue we look at knitters who use their craft to promote peace in the wider world...

here are always lots of good causes to fight for, and the internet is a great place to discover and become a part of them. Knitting often feels like a solitary activity, but through our crafts we are able to communicate with everyone who sees our work, with the end product being a visual, tactile statement of our thoughts. Here are three sites which can offer a little inspiration and set you on the way to creating your own little corner of peace.

#### 1. HTTP://CRAFTISM.COM

Knitter and writer Besty Greer has merged the words 'Craft' and 'Activism' to form 'Craftism' – a new concept explained in her book Knitting for Good: A Guide to Creating Personal, Social, and Political Change Stitch by Stitch.

Betsy's website and blog teach us to acknowledge our activism everyday. If you can't find a revolution to join, you might be having one on your own, right now!

#### WWW.YOURGREENHAM.CO.UK

Possibly the most powerful and moving example of craft and activism in living memory can be found on the new Guardian Film site about the Women at Greenham Common. The website is a virtual peace

camp, full of the mantras, messages, textiles and songs which grabbed the world's attention in the fight to refuse cruise missiles. It's a striking monument to knitting as a statement of radical resistance.

#### 3. WWW.POMPOMINTERNATIONAL.COM

Amy Lame's Pom Pom International is promoting

peace and understanding across the world through the medium of trimmings. Amy recognises the pompom as a sort of universal element - many countries use pompoms in their

national dress and most people will have made one in their life. Travelling around the world, Amy and her friends create pompoms in the spirit of friendship and reconciliation. The organisation is asking people to send their own pompoms for the cause - a great way to use up your odds and ends!

All the pompoms will be stitched together to form the biggest pompom on the planet and Amy will roll it onto the world stage in a few years. To join in, download an ID tag from the website, gather friends and relations to make pompoms with messages of peace and love, and send them to Pom Pom International HQ at 106, Lower Marsh, London SE1 7AB.

If you can't find a revolution to join, you might be having

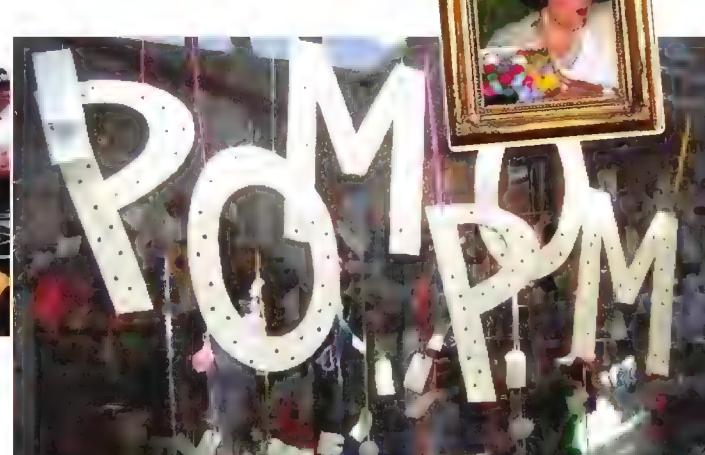
one on your own, right now!

(Below right) Amy Lame, founder of Pom Pom Int.

> (Bottom) Pom Pom's window display.



(Above) A protester knits as police look on





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# Michael Williams Wood Turner and Fine Woodworker.

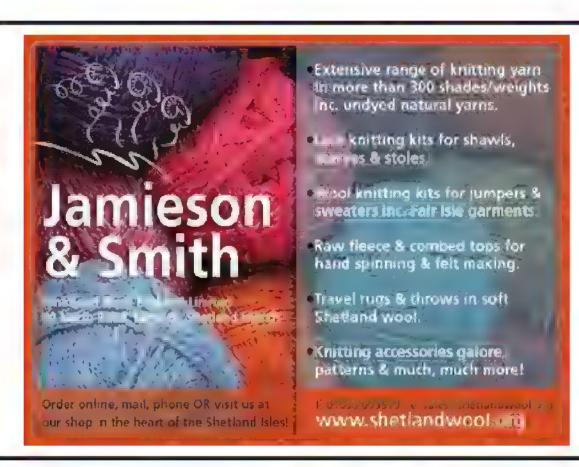


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#### **BACK**

Using shade A, cast on 56 (58, 60, 62) sts.

Work in st st for a further 10 rows ending with a WS row before changing colour for the first time.

Changing colour as shown on the pattern notes, work 7 stripes in pattern

Change yarn for 8th stripe and p next 2 rows.

#### **SHAPE ARMHOLES**

Cast off 2 stitches at the beginning of the next 2 rows to shape the armholes. Continue in st st until piece measures 12 (14, 16, 18)in, 31 (36, 41, 46)cm Cast off all sts.

## Size and yarn guide

Age	2	3	4	5	
Actual chest measurement	20	21	21.5	22	in
	51	53	55	56	cm
Length	12	14	16	18	in
	31	36	41	46	cm
Sublime, Organic Merino, 50g/105m/113yd 112 114 117	1 ball each	1 ball each	1 ball each	1 ball each	
Total meters	420	420	420	420	
Total yards	452	452	452	452	

# Pattern...

#### **DIFFICULTY**

Beginner

#### YARN MAKE-UP

Sublime, Organic Merino Wool DK, 100% organic merino, .

#### **TENSION**

Work 22 sts and 30 rows to measure 4x4in, 10x10cm in st st using 4 mm (US6).

#### **NOTIONS**

4 mm (US6) straight needles or size needed to obtain tension

#### PATTERN NOTES

#### STRIPE SEQUENCE (BACK)

Shade A: 118

Shade B: 114

Shade C: 112

Shade D: 117

#### STRIPE SEQUENCE (FRONT)

Shade A: 118

Shade B: 114

Shade C: 117

#### **NUMBER OF ROWS PER STRIPE**

Age 2: 4

Age 3: 6

Age 4: 8

Age 5: 10

When changing colours, work the first row of the new colour in purl to create the bumped edge in between the stripes. You will then work the next row in purl to get back into st st.

#### **PATTERN NOTE**

The tank is designed with raw edges for a rolled, natural look.

### Yarn Alternatives

SAVE

Patons, Diploma Gold

SPEND

Sirdar, Eco Wool

SPOIL YOURSELF

RYC, Silk Wool





#### FRONT

Work as for back until 6 rows after armhole shaping, ending with a WS row.

#### SHAPE NECK

k to middle of row, turn and p to end.

Next row (RS) k to last 3 sts,
k2tog, k1.

Next row (WS) p to end.

Repeat last 2 rows until 12 sts remain. Continue in st st until piece measures 12 (14, 16, 18)in, 31 (36, 41, 46)cm Cast off all sts. Rejoin yarn to other side of front.

**Next row** k to end.

**Next row** p to end.

Next row k1, ssk, k to end.

Next row p to end.

Repeat last 2 rows until 12 sts remain.
Continue in st st until piece measures
12 (14, 16, 18)in, 31 (36, 41, 46)cm
Cast off all sts.

#### **FINISHING**

Weave in ends. Sew front and back together. Block if desired.





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#### Pattern

#### **BACK**

With MC and larger needles, cast on 55 sts. Work in garter stitch (knit every row) for 14.5in/37cm.

#### BEGIN BODICE

Change to CC and smaller needles. \*k2, k2tog. Repeat from \* to last 3sts, k3. 42sts remain.

#### Next row p.

Work in st st for 5in/12.5cm.

Next row k9, cast off 22, k to end.

#### LEFT STRAP

Working first 9 sts only (leaving other stitches inactive on the needle), p to end.

Work in st st for 3¾in/9.5cm. Cast off.

#### **RIGHT STRAP**

Re-join yarn on WS of remaining sts and p to end.
Work as for left strap.

#### **FRONT**

Work as for back until bodice.

Next row (begin bodice) change to

CC and smaller needles. \*k2, k2tog.
Repeat from \* to last 3 sts, k3.

Next row p.

Begin Eyelet Diamond Pattern

**Row 1 (RS)** k19, k2tog, yo, k1, yo, ssk, k18.

Row 2 (and all WS rows) p.

**Row 3** k18, k2tog, yo, k3, yo, ssk, k17.

**Row 5** k17, [k2tog, yo] twice, k1, [yo, ssk] twice, k16.

**Row 7** k15, [k2tog, yo] 3 times, k1, [yo, ssk] 3 times, k14.

**Row 9** k14, [k2tog, yo] 3 times, k1, [yo, ssk] 3 times, k 13.

**Row 11** k13, [k2tog, yo] 3 times, k3, [yo, ssk] 3 times, k12.

**Row 13** k 13, [k2tog, yo] 3 times, k5, [yo, ssk] 3 times, k12.

**Row 15** k14, [yo, ssk], 3 times, k3, [k2tog, yo] 3 times, k13.

# Pattern...

#### **DIFFICULTY**

Beginnner

#### MEASUREMENTS

For 0-6 months infant Chest: 19in/48cm Length from shoulder to bottom seem: 23.5in/60cm

#### **MATERIALS**

#### YARN

MC 3 x 50g balls SWTC/Vickie Howell Collection, ROCK, shade Ani CC 1 x 50g ball SWTC/Vickie Howell Collection, ROCK, shade Billie Joe

#### YARN MAKE UP

40% soysilk, 30% fine wool, 30% hemp

#### YARDAGE/METERAGE NEEDED

MC 327yrds/300m CC 109yrds/100m

#### **TENSION**

Work 20 sts and 28 rows to measure 4x4in/10x10cm in st st.

#### NOTIONS

A pair 4.5mm (US7) needles A pair 4mm (US6) needles 4mm (US G) crochet hook Two 0.5in/1.2cm buttons

#### NOTE

This pattern is a preview from the upcoming book, Eco Stitch, co-written by Vickie Howell and Adrienne Armstrong, which will be published in Spring 2009.

### Yarn Alternatives

SAVE

Moda Dea Bamboo Wool (\$6.99/80g ball)

#### SPEND

Vickie Howell Collection, ROCK from SWTC (\$10/50g ball)

SPOIL YOURSELF

Malabrigo, Silky Merino (\$12/50g skein)

#### Knitting Pattern - Caterpillar

**Row 17** k15, [yo, ssk] 3 times, k3, [k2tog, yo] 3 times, k14.

Row 19 k16, [yo, ssk] twice, yo, sl1-k2tog-psso, yo, [k2tog, yo] twice, k15.

**Row 21** k17, [yo, ssk] twice, k1, [k2tog, yo] twice, k16.

Row 23 k18, yo, ssk, yo, sl1-k2togpsso, yo, k2tog, yo, k17.

Row 25 k19, yo, ssk, k1, k2tog, yo, k18.

Row 27 k20, yo, st 1-k2tog-psso, yo, k18.

Row 28 p.

Next row k9, cast off 22, k to end.

#### RIGHT STRAP

Working first 9 sts only (leaving other stitches inactive on the needle), p to end.

Work in st st for 1/2 in/1.5cm. Cast off.

#### **LEFT STRAP**

Re-join yarn on WS of remaining sts and p to end.

Work in st st for 0.5in/1.5cm. Cast off.

#### FINISHING:

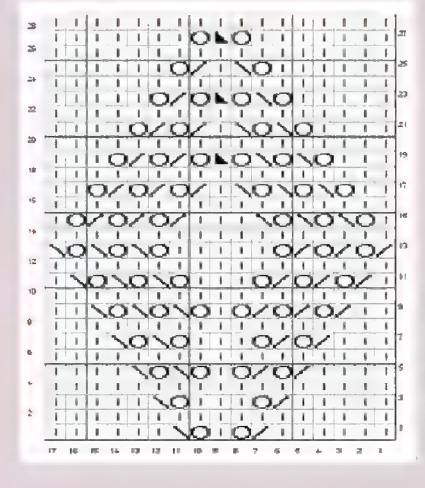
Seam up both sides to bodice.
Using MC and crochet hook, single crochet around the entire top of the front and back bodice, chaining 3 and skipping 3 to create button holes in the centre of each strap.

Sew on buttons.





## Chart



Key

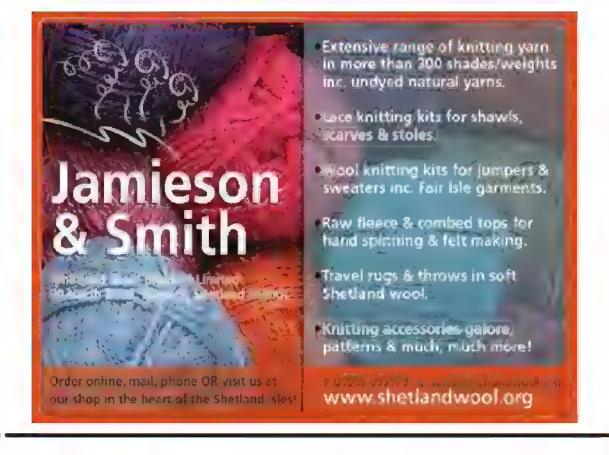
\_\_\_\_ | K

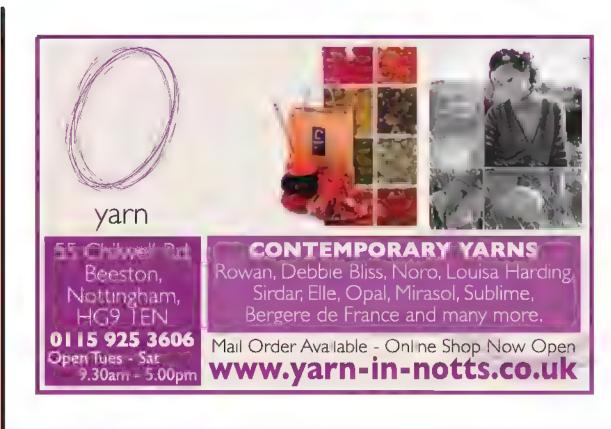
K2TOG

SSK



SL1-K2TOG-PSSO



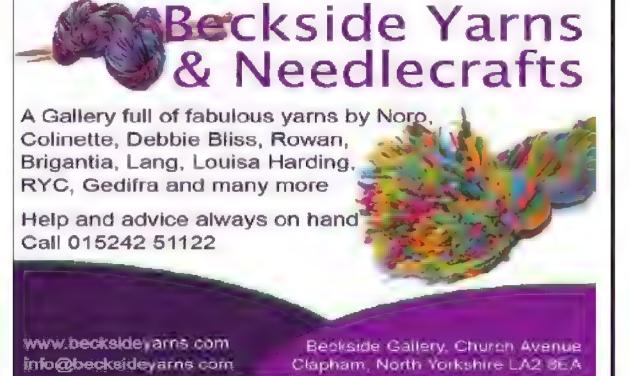




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#### Pattern starts

#### **BEANIE**

Cast on 122 sts.

Work 10 rows k2, p2 rib in stripe pattern as follows

Work 3 rows dark, 3 rows cream, 4 rows mid.

#### **START PATTERN**

Change to dark yarn.

Row 1 p2, \*yo, k1, yrn, p5, rep from \* to end.

**Row 2** k7, \*p3, k5, rep from \* to last 5 sts, p3, k2.

**Row 3** p2, k3, \*p5, k3, rep from \* to last 7 sts, p7.

Row 4 k7, \*p3tog, k5, rep to last 5 sts, p3tog, k2.

Rep 2 more times with black, twice with cream.

#### START DECREASES

Change to grey and cont in pattern as follows:

Row 1 as before.

Row 2 as before.

**Row 3** p2, k3, \*p1, p2tog, p2, k3, rep from \* to last 7 sts, p1, p2tog, p4.

Row 4 p4, \*p3tog, p4, rep from \* to last 5 sts, p3tog, k2.

**Row 5** p2, \*yo, k1, yrn, p1, p2tog, p1, rep from \* to end.

**Row 6** k3, \*p3, k3, rep from \* to last 5 sts, p3, k2.

**Row 7** p2, k3, \*p1, p2tog, k3, rep from \* to last 5 sts, p1, p2tog.

Row 8 k2, \*p3tog, k2, repeat to last 5 sts, p3tog, k2.

Row 9 p2, \*yo, k1, yrn, p2tog, rep from \* to last 2sts, p2tog.

Row 10 k1, \*p3, k1, rep from \* to last 5 sts, p3, k2.

Row 11 p2, \*k2, k2tog repeat from \* to last 2 sts, p2.

Row 12 \*p3tog, rep to last 2 sts, k2.

Row 13 p2, k to end.

Row 14 p2tog to last 2 sts, k2.

Row 15 p2, k to end.

Row 16 p2tog to last 2 sts, k2tog. Cut yarn and thread though rem sts and draw up tight and secure. Now stitch seam together.

#### **MITTENS**

#### **RIGHT MITTEN**

Cast on 56sts using dark and 34mm (US5) needles.

Work k2, p2 rib in stripe pattern as follows: 8 rows dark, 6 rows white, 8 rows grey.

Change to dark.

Row 1 p2, \*yo, K1, yrn, p5, rep from \* 4 more times, PM, m1, k1, m1, k to end.

Row 2 p to second stitch marker, k5, \*p3, k5, rep from \* to last 5 sts, p3, k2.

Row 3 p2, k3, \*p5, k3, rep from \* 4 more times, p5, m1, k3, m1, k to end

Row 4 p to second stitch marker, k5 \*p3tog, k5, rep to last 5 sts, p3tog, k2.

Cont in pattern making 2 sts between



#### **DIFFICULTY**

Intermediate

#### MEASUREMENTS

HAT

18-22in head

**GLOVES** 

To fit average size hand.

#### **MATERIALS**

To work both patterns:

River Cottage HQ Organic wool 4ply (sportweight).

3 x 50g balls, 1 each of, cream, grey and charcoal shades

#### **TENSION**

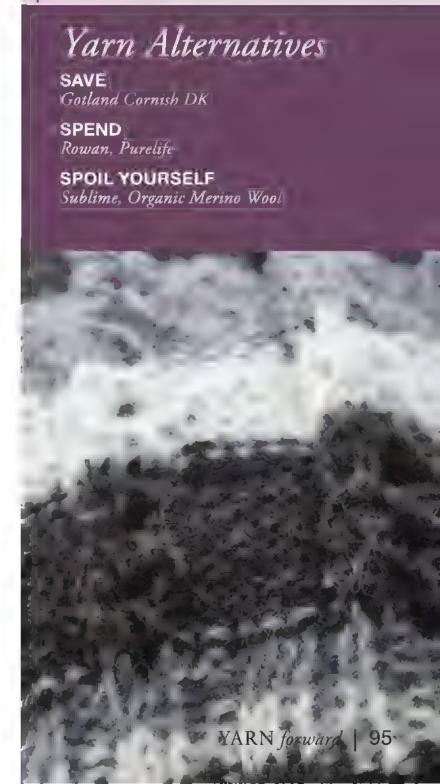
24sts and 32 rows to measure 4x4in (10x10cm) in st st using 3 3/4 mm (US5) needles

#### **NOTIONS**

A pair 3 3/4mm (US5) needles 2 stitch markers

#### **MODEL WEARS...**

Disigual fur-lined gilet and Sandwich long sleeve black top, both kindly lent by www.poisonretail.com





markers on every odd numbered row, until there are 19 sts between markers, changing to cream after 4 pattern repeats. On row 3 of the cream pattern, work the back of hand sts, then the 19 thumb sts. Turn and work on the thumb sts only for 9 rows in cream, decreasing 1 st in the middle of the last cream row. Change to grey and work k2, p2 rib for 2 rows. Cast off in rib. Rejoin cream yarn and continue in pattern across the palm of mitten. Work three pattern repeats in cream. Change to grey and following pattern, work decreases and pattern as follows: **Row 1** p2, \*yo, k1, yrn, p1, p2tog, p2, rep from \* 4 more times, \*k4, k2tog, rep from \* 3 times, k1.

Row 2 p20, \*k4, p3, repeat from \* to last 2 sts, k2.

Row 3 p2, \*k3, p1, p2tog, p1, rep from

\* 4 more times, k to end.

Row 4 p20, \* k3, p3tog, rep from \* to last 2 sts, k2.

Row 5 1 p2, \*yo, k1, yrn, p1, p2tog, , rep from \* 4 more times, k to end.

Row 6 p16, \*k2, p3, repeat from \* to last 2 sts, k2.

Row 7 p2, \*k3, p2, rep from \* 4 more times, k to end.

Row 8 p16, \*k2, p3tog, to last 2 sts, k2. Row 9 k2, \* yo, k1, yrn, p2tog, rep from \* 4 more times, \*k2tog, k2 to end. Row 10 p12, \*k1, p3 rep from \* to last 2 sts, k2.

**Row 11** p2, \*k3, p1, rep from \* 4 times, k to end.

Row 12 p12, \*k1, p3tog, rep from \* to last 2 sts, k2.

Work in k2, p2 rib for 3 rows. Cast off in rib.

#### FINISHING

Sew side seams of mitten and thumb.

#### **LEFT MITTEN**

Work rib cuff as for right hand. Change to dark yarn.

Row 1 k23, PM, m1, k1, m1, PM, \*p5, yo, k1, yrn, rep from \* to last 2 sts, p2.

**Row 2** k2, \*p3, k5, rep from \* 4 more times, p26.

**Row 3** k23, m1, k3, m1, \*p5, k3, rep from \* 4 more times, p2.

Row 4 k2, \*p3tog, k5, rep from \* 4 more times, p28.

Cont in pattern making 2 sts between markers on every odd numbered row, until 19 sts are between markers, remembering to change to cream after 4 patt repeats. On row 3 of the cream pattern, knit the 23 palm sts, then the 19 thumb sts. Turn and work on only the thumb sts straight for 9 rows in





cream, decreasing 1 st in the middle of the last cream row. Change to grey and work a k2, p2 rib for 2 rows. Cast off thumb in rib pattern.

Rejoin cream yarn and continue in pattern across the back of mitten. Work three pattern repeats in cream. Change to grey and following pattern, work decreases and pattern as follows:

Row 1 \*k4, k2tog, rep from \* 3 times, k1, \*p1, p2tog, p2, yo, k1, yrn, rep from \* 4 times, p2.

Row 2 k2, \*p3, k4, repeat from \* 4 times, p to end.

Row 3 k20, \*p1, p2tog, p1, k3, rep from \* to last 2 sts p2.

Row 4 k2, \*p3tog, k3, rep from \* 4 times, p to end.

Row 5 \*k3, k2tog, rep from \* 3 times, \*p1, p2tog , yo, k1, yrn, rep from \* 4 times, p2.

Row 6 k2, \*p3, k2, repeat from \* 4 times, p to end.

Row 7 k16, \*p2, k3, repeat from \* to last 2 sts, p2.

Row 8 k2, \*p3tog, k2, rep from \* 4 times, p to end.

Row 9 \*k2, k2tog, rep from \* 3 times, \*p2tog, yo, k1, yrn, repeat from \* 4 times, p2.

Row 10 k2, \*p3, k1, repeat from \* 4 times, p to end.

Row 11 k12, \*p1, k3, rep from \* 4 times, p2.

Row 12 k2, \*p3tog, p1, rep from \* 4 times, p to end.

Work k2, p2 rib for 3 rows. Cast off in rib.

#### FINISHING

Sew Side seams of mitten and thumb, weave in ends and block if desired.

#### INNOCENT **SMOOTHIE**

We're teaming up with Innocent to help raise funds for Help the Aged.

Knit a smaller version of the River Cottage beanie to adorn Smoothie bottles and help raise money. For every behatted bottle of Innocent Smoothie sold in Sainsbury's before Christmas, 50p will be donated to the Help the Aged Campaign to ensure that thousands of the UK's elderly are kept warm and safe this winter. For the pattern visit www.innocentdrinks.co.uk/ thebigknit and follow the links.

# Tales from a Yarn Sho

If you're inspired by natural fibres and by beautiful landscapes, The Wool Clip shop just north of the Cumbrian fells could be your ideal source of knitting inspiration.

he Wool Clip is a Cumbrianbased cooperative of farming and craftswomen working with wool that was set up in September 2001 in the wake of the UK foot and mouth disease breakout. The group now has a shop of the same name and organises the annual Woolfest in Cockermouth (www.woolfest.co.uk).

The various cooperative members have a range of skills and backgrounds:

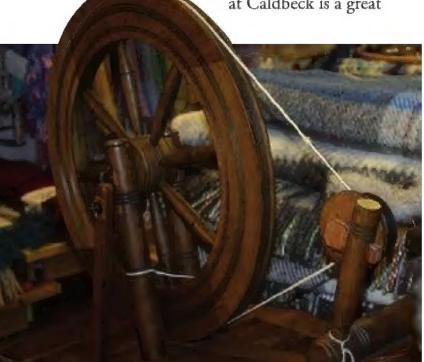
- some farm sheep or goats
- some create yarn and fabric through spinning, weaving and dyeing
- some make furnishings, clothing and accessories as well as spectacular textile art
- and some do all three!

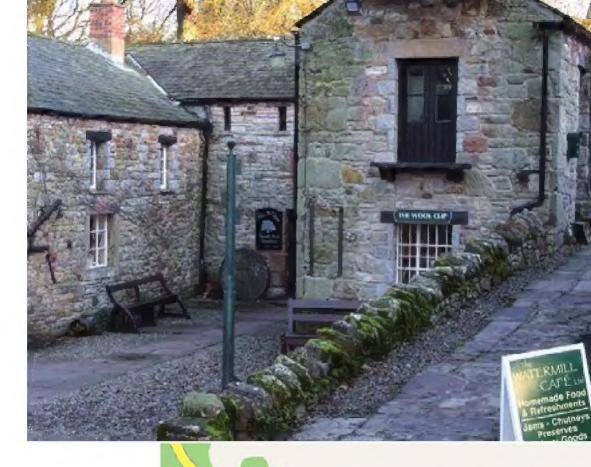
"Several of us have flocks of local breeds such as Herdwick sheep," says founder member Pam Hall who farms a few miles

away at St John's in the Vale. "The idea of the cooperative has always been to add value to woollen products and to show the potential of British wool as a creative textile material."

It is easy to start chatting and then discover a shared interest in a particular skill

The Wool Clip shop at Caldbeck is a great







The Wool Clip Priest's Mill, Caldbeck Cumbria, CA7 8DR TEL: 016974 78707

Open: Tuesday to Sunday, 11am - 4pm Closed: New Year to mid-February Visit www.woolclip.com for details of workshops, mail order and other services email info@woolclip.com

people returning who've first tried a new craft at one of our workshops and then pop in regularly for materials and also for some additional help and inspiration."

#### LAKELAND ATTRACTION

new designs."

Some of the more unusual knitters' requests come from pet owners who want to spin and use their animal's hair. "We struggled

attraction for anyone interested in natural

fibres. It stocks all sorts of yarns and threads

as well as work by the cooperative members,

tools and materials, kits, books and patterns.

Ruth Strong is a regular face behind

The Wool Clip counter: "One of the most

throws that Pam and Mary (Bell) produce,

(Neubauer) and Linda (Chapman) go well

too. For knitters, the kits and patterns using

Herdwick wool and Jan Hicks' dyed mohair

yarns (and colourful socks) are steady sellers

popular ranges are the Herdwick wool

but modern felt accessories from Julia

that have evolved over the years with

to recommend an approach to using hair from a Newfoundland dog recently," explains Ruth. "People often underestimate the amount of fibre needed

to create the yarn for a jumper - it takes much more than they expect."

The Wool Clip shop is always staffed by members of the group and they are also a useful source of information. "We get visitors from all over the world," says Linda Chapman, a feltmaker from nearby Hutton Moor End. "They often want a souvenir of a visit but it is easy to start chatting and then discover a shared interest in a particular skill or a different approach to a technique. Everyone seems to have their own way of making felt, for instance. Also, we often get

#### WORTH A VISIT

The Wool Clip shop is part of The Priest's Mill development in Caldbeck. You can also find a cafe, jewellery workshop and other small shops there, as well as ample parking.

"We've been here since 2001 so it feels like home," says Pam. "Every January we each take our stock out of the shop, clear the shelves and then a couple of cooperative members freshen everything up and decorate before the stock and new creations all come back ready for re-opening in February."

So, if you are up in the Lake District or travelling on the M6, a detour to Caldbeck could be worthwhile, whether you're after yarn or patterns, advice or inspiration, or even just a chat with a fellow enthusiast. And keep an eye on The Wool Clip's website for details of forthcoming workshops and, of course, information on next year's Woolfest.

# Di Gilpin



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# YARN forward

Next Month

- CABLED CARDIGAN A top-down pattern by Katya Frankel
- STUNNING SHAWL From Anniken Allis
- FAIR ISLE CUSHION And masterclass from Liz Lovick
- KIMONO CARDIGAN Jo Watson's flattering garment
- GIFT IDEAS Maile Mauch's knitter's wishlist
- HANDPAINTED YARN What are they and how do you use them?

ISSUE ON SALE 15<sup>th</sup> NOV

